THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XX., No. 499. NEW YORK: SATURDAY, JULY 21, 1888. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

The Practicability of Players' Clubs—How the Lotos, Arcadian and Kindred Organizations Lost their Bohemian Characteristics—The Dire Results of Trying to be Formal and Formidable at Once—The Arcadian's Receptions Recalled—What Sort of Place Edwin Booth's Players' Club Should Be—The Revival of Prince Methusalem and Some of Its Marked Peculiarities—Nym Crinkle's Pastoral Pranks in Union Square.

The handsome generosity of Mr. Edwin Booth looking to the establishment of a Players' Club in this city will, I have no doubt, do a great deal to found and make possible such a desideratum.

The mere attempt opens the whole question of the practicability of players' clubs and the clubbable quality of players generally.

Players' clubs, or clubs confined to players, have never been successful in a club sense, unless the bohemian coterie known in London as the Greenroom Club is an exception.

Of course the conditions are more favorable here at present than they have ever been before, but it remains to be seen if they are so changed as to make the latest scheme practicable and successful.

In the first place, a players' club ought to be in the hands of players, and this involves a constitutional clause restricting its membership to that class, and another clause allowing members to vote at the election of officers.

Here are presented the two rocks upon which all attempts to found players' clubs have split.

It has hitherto been found that an association restricted to players is not self supporting. The player element is too limited and too unreliable to furnish the means and the attendance which will support a butler, a kitchen and a wine room, and make the club a centre of sociability. So that successful club meeting places of players have usually been one or two rooms adjacent to or over a chop house, and not equipped houses with full club advantages.

To meet this difficulty such clubs as the Lotos, the Arcadian, the Palette and the Lambs' provided for the admission of what are called lay members—that is, non-professional members who paid an extra initiation fee for the privilege of associating with professional people.

These lay members were expected to furnish most of the patronage. But it was inevitable that they should get control of the club.

When it came to an election they were all on hand, and the players were scattered over the world. When you wanted the actor most he was in Australia or London or San Francisco, and it was usually found that, owing to careless business habits, he left without notification.

A successful club can only be run, like any other successful organization, on business lines, with a carefully devised and methodically executed system.

The history of professional clubs in this city has not shown either the desire or the capacity on the part of actors to run their clubs.

They desired, above all else, the unconventional freedom of the chop house, and that license of fraternity which could not be restricted by a system. The result was that the management of affairs always drifted into practical non-professional hands, or became free and easy mismanagement.

This was the history of the Lotos, the Arcadian, the Palette.

But what they lost in management they gained in *camaradarie*.

Very early in the history of the Lotos Club this problem presented itself: Shall this be a brilliant, extravagant, somewhat reckless concourse of bright people with nobody to pay the bills? or a dull, economic, uneventful and securely built resort of platitudinous and practical people.

Of course this is the old difference between the radical and ephemeral and the conservative and enduring. The Lotos, like all its imitators, passed through a hilarious season in which it sowed its wild oats. Some of its veterans now sit in their elegant nooks in the handsome and prosaic club-house and talk over the old times when Parepa Rosa, Kellogg, Nilsson, Santley, Wachtel, Booth, Ned Adams, Augustin Daly, John McCullough, John Brougham, Mrs. John Wood, Wehli, Pattibon, Mills, Levy and Weber were on the floor surrounded by all the bohemians of the town; when the mere contact of so many brilliant people made an event, and the close air of the old rooms in Irving Place was a-quiver with excitement and all the town wanted to be there.

But to gather the most conspicuous people—all the lions of the hour; to feel the pressure of an unique crowd; to hear the best music, and the best talkers, and the best fellows, for an evening; to get intoxicated with the excitement, was not making a club any more that giving tea-parties is building a family altar.

One looks back now at the mad scenes in bohemian club life and remembers that life as a series of *routs* in which the boisterousness of a college canvass, the familiarity of the greenroom and the conviviality of a chop house were mingled in one stream of good humor and extravagance.

But a club that is to have any character is not a play-ground.

All the after attempts to more successfully blend the hilarity with practicality and dignity were total failures.

The Arcadian Club, which was a transcription of the Lotos, burst a blood-vessel in trying to be both formal and formidable at the same time. Its efforts to work through the fumes of conviviality to the serene respectability of an art establishment are among its most ludicrous incidents.

A late distinguished lawyer, who was a presiding officer, thought to add some of the reverential calm of an institute by getting up a reception to the venerable Peter Cooper and inviting the still more eminent Dr. McCosh to be present. But the committee on decorations for that occasion included the then-cussed but since conservative Montgomery Schuyler and some of his congeners, and they insisted that the florist who ornamented the walls should weave such salutations as, "See the conquering Cooper comes" and "All that glitters is not glue." And when the reception came off, such sturdy bohemians as Charles Gayler, George Clarke, Myron A. Cooney and George Hows, with a protesting following, sang ballads and war songs in the rear.

This was the college boy element that encompasses every congregation of actors.

Later the ambitious club undertook to honor Charlotte Cushman with a literary send off at Booth's Theatre, and Commodore Tooker took a hand in and organized a torchlight procession, in which a number of lawyers, critics and bohemians were seen marching down Twenty-third street carrying oil-lamps, and John Brougham put the finishing touch to the performance by suggesting that a banner should be carried with this rare device: "*Arcades flambeaux!*"

Since those days the Lambs and the Mohican have risen and represent the two elements which tried to combine in the Lotos, and it has been a question for some time with the Lambs what to do to enliven itself, just as it has been a question with the Mohican what to do to suppress itself. And the Lotos, meanwhile, in the drowsy shadows of its own respectability, dozes and talks in its sleep and congratulates itself that nothing ever happens now, except Chauncey Depew.

There have been a score of attempts made to organize twelve o'clock clubs for musicians—not wholly Germanized—where vocalists, pianists, and all the tooting, tinking and warbling brood could roost for a while at night after the theatres and concerts were over. None of them ever lasted over a year. Some natural process of disintegration set in after the first six months of "The Heart Bowed Down" and unlimited welsh rarebits, and the man who kept the adjacent saloon "stood the racket."

A permanent Players' Club must be endowed, to escape these shoals and quicksands, and Mr. Booth and Mr. A. M. Palmer appear to have understood this. It should be opened as a place, not for a toot or a quiet nap, but for rational social intercourse, for edification and intellectual recreation. A rendezvous, a parlor, a study, a home, and a guild hall.

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Prince Methusalem, on Monday night, was like the notes of a quadrille band blown across the Dead Sea. It came mainly on De Wolf Hopper's legs. I should say those voluminous implements supported the opera. Honestly, I don't think there was much besides.

Now, when a comic opera has to depend on legs (and when did you know of one that didn't?) I prefer them of the other gender—for

ROSE LEVERE.

All the wit of the libretto that goes into this hopper comes out kicking.

It reminds you of the negro cook's observation when she was frying an eel—"Action, action, action."

But the opera in its slow unraveling brought the "Dotlet on the i" with it—one of the most puerile and therefore one of the most popular of topical songs. This spic of fun saved it to the populace, and could they have had their own way De Wolf would be singing it at this moment.

The Summer season atmosphere at Wallack's was pronounced. All the familiar faces were absent, save here and there a newspaper man tied to New York, or an actress waiting for an engagement. The zest of appreciation was lacking in the assemblage. They enjoyed the performance, but in a lackadaisical way.

It is needless for me to tell you that I was not enamored of it. Comic opera at the best is an order of entertainment for people who like fireworks, not for people who like fire, and Prince Methusalem does not rank very high either in music or in comedy.

I'd rather hear Strauss blown safely across Lake Mahopac or Greenwood Lake these cool Summer nights and picture the satin feet keeping time in a pavilion by the water's edge, than see Strauss on the stage.

But the crowd of fellows whose wives are out of town were all at Wallack's, and stood on the walk between the acts and shook hands and congratulated each other, and hoped the cool weather wouldn't drive people in from the watering places.

Speaking of fire, everything is burning down the bay—Rome, London, Moscow. The sky is lurid with flames every night. In outdoor amusements it is an era of conflagrations, and the showmen are at last painting the States Island towns red.

But it burns your sight a little—at least it does mine—and it is a positive relief to come back to the umbrageous quiet of Union Square, where not a sound is heard save a woodpecker tapping a hollow ailanthus tree, and the occasional footstep of John Matthews, who is going down to the Morton House to get a drink.

Do I like this loneliness—this deserted death-like calm? Yes. So I take my table over in the Park and write, and then roll on the grass, for there is not even a policeman left to guard the dead season. NYM CRINKLE.

About the New Gilbert and Sullivan Opera.

"While preliminary negotiations had been going on for some time," said Rudolph Aronson to a MIRROR reporter the other day, "it was not until last week that it was definitely settled that we should have the sole American and Canadian rights of the new Gilbert and Sullivan opera. I cannot positively state that the date of October 22 is the correct one. I can say that the opera will be produced by three of our companies simultaneously in this country—one at the Casino, another at the Chestnut Street Theatre, Philadelphia, and another at the Globe Theatre, Boston, on the same night it is produced at the Savoy Theatre, London. Besides the three companies here I shall put out a small company to play the opera in Canada.

"Now you will of course understand that I am not at liberty to say much regarding the work. Still I am able to deny the assertion that it is out of the usual Gilbert and Sullivan vein. It is a very funny piece indeed. I have heard the synopsis, and it's extremely humorous. I have also had word from Geraldine Ulmar, who will play the leading prima donna role in London, that the music is simply charming—the prettiest, in fact, that she ever heard from the pen of Sir Arthur Sullivan. Besides Miss Ulmar and Courtice Pounds, Mr. Grossmith and the regular company will appear in the opera over there. How I shall cast it here I cannot tell you until I get the parts. One thing I can say, and that is, there is a very good part in it for Francis Wilson.

"There have been many rumors afloat regarding The Oolah. The preparations for that work are now progressing, and it will surely be done at the Casino on the evening of Sept. 17, *sans faute*.

The Casino is to send out three companies next season, each of which will present two operas. One of the companies, to be headed by Pauline Hall, will present Erminie and The Oolah. Another, with Fanny Rice as the feature, will have Nadjy and the new Gilbert and Sullivan opera, and the third will present Erminie and Nadjy.

De Wolf is a humorous man in his way; but it is an extempore way. He is only funny when he is De Wolf. He has a minstrel's fund of humor that oozes all over the author's lines, like mayonnaise sauce over a cold potato. Unlimber him and let him cavort and he is like an overgrown boy in a boudoir, who immediately wants to write something on the wall, and tie something to the cat's tail.

Francis Wilson set this example of spontaneous and graceful cussedness, and comic opera in America owes more to it than it owes to Strauss or Sydney Rosenfelt.

The humor of Prince Methusalem is the humor of interpolated demeanor and artesian gag. At least half an hour. De Wolf Hopper's legs are gifted, but not refreshing. They entwine themselves about the furniture and things, but, unlike Belle Urquhart's, they do not entwine themselves in the public's heart of hearts, so to speak.

At the Theatres.

The revival of Prince Mathusalem at Wallack's on Monday evening, when the McCaull Opera company resumed operations, attracted a large audience. When this piece was done at the Casino it created a favorable impression, and ran for several months with all the accompaniments of a popular success. But the experiment of bringing it forth again did not prove especially gratifying—it had the flatness and insipidity of a "corked" bottle of wine. Strauss' score is ephemeral and shallow. It scarcely possesses even the small merit which belongs to the modern comic opera standard. It is a desert of trite musical frivolity, only relieved by the oasis of a waltz movement and a vulgar topical song. The piece permits of plenty of horseplay, however, and Mr. Hopper's oppressive legs are given ample scope for eccentric gyration. There is, moreover, the usual bevy of comely chorus girls togged out in tights for the refreshment of the midsummer vision.

Comparisons are odious, and for that reason it is better to leave unsaid anything calculated to place the details of the present revival in juxtaposition to the original production at the Casino, further than to remark, in passing, that it is vastly inferior in nearly every respect. Herr Nowak's orchestra appeared not to have recovered from the recent hot spell; their work was below the average. The principals, perhaps affected by the frigidity of the house, went through the performance without the slightest spirit, and took encores repeatedly on the most trifling provocation. The happy chorus, too, was less happy than usual, performing its duties in a listless manner.

Marion Manola made a pleasant impression in the name role. Her slender form cut a trim and pretty figure in the Prince's dress, and her vocalism, albeit somewhat confidential in volume, was true and graceful. Pulcinella was played by a new-comer, Annie Myers Miss Myers is a plump and jolly-looking little woman, with a modicum of voice and some little acting ability. She is an agreeable acquisition to Col. McCaull's forces. Marie Sanger brought the requisite massiveness to bear on the character of Sophistica.

De Wolf Hopper as Sigismund pervaded the stage. His grotesque antics and interpolated slang frequently excited hilarity, while his stock of "Dotlet on the i" doggerel was exhausted by repeated encores. But Mr. Hopper's Sigismund is not destined to enhance his reputation as a comedian. Jefferson de Angelis' Cyprian was amusing at times, although he also relied more on horseplay than humor to create an occasional laugh. Mr. Raffael—who has a still, small voice of the tenor order—sang the music of Trombonius discreetly and tastefully. Lindsay Morris was the chamberlain and Alfred Klein the major domo. The ambassadors from Ricarrac found laughable expositors in H. A. Cripps and Fred. Hedlund.

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Nadjy continues to crowd the Casino. The weather has favored it wonderfully, and the operetta is safe to win large profits until September.

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The Keepsake has gone on very pleasantly. It doesn't give the spectators undue mental stimulus, and therefore, combined with the Madison Square's iced air, it is generally voted a seasonable entertainment.

The Essentials of Elocution.

II.

Elocution cannot be learned from books, any better than painting or sculpture can. No treatise on the art, no matter how voluminous it is, can do much more than give the learners a few hints to set him thinking and observing. After having carefully studied the language to be read—supposing that its meaning is not obvious—one should proceed to determine how it should be spoken in order to make the meaning clear:

1st. Which are the words that should be emphasized.

2d. Which the clauses that, being comparatively unimportant, should be lightly touched—slurred.

3d. Where the voice should be kept up, and where allowed to take the falling inflection.

4th. Where the pauses should be made, the longest of which are always made between the thoughts.

The tone, I insist, will generally take care of itself. Herein he that knows what he is reading about, he that appreciates his author, will rarely fail.

In order to execute well, practice, as a matter of course, is necessary, and a great deal of practice, too. In practicing remember:

1st. To be chary of emphasis. Never emphasize a word unless you think the sense demands it. Emphasis being only relative stress, over-emphasis defeats its object. Do nothing without a reason. Spare the *ifs*, the *ands*, and the *buts*. Do not come down on them as if you would annihilate them, after the fashion of many readers. The particles should generally be touched lightly.

2d. That in slurring parenthetic clauses—clauses that tell how, when, where, etc.—we make a slight pause before and after them, and speak them somewhat more rapidly and less forcibly than the rest of the text. Examples:

"Speak the speech—I pray you—as I pronounced it to you."

"The censure of the which one must—in your allowance—overweigh a whole theatre of others."

"This book—as you see by the title—is a pronouncing manual."

So, too, must the particles and the pronouns, as a rule, be touched lightly, after the manner of good offhand speakers, and of cultivated persons in conversation, except when the sense requires them to be emphatic. Giving the name sound to the particles and pronouns—which necessitates the distinct aspiration of the *h's* of the pronouns, a thing that we hear an occasional Englishman do, seemingly to make sure of not being taken for a cockney—makes one's utterance stilted, pedantic and self-conscious. Herein some of our English actors are great offenders. There is as much difference between the proper sound to give to the pronouns and the particles in speaking and reading and their name sounds as there is between the name sound of *the* and the sound we usually give it in conversation. The primary object of reading, of reciting, and of declaiming is not to make our listeners understand the words, but to make them comprehend the thoughts the words express. The reader that sets himself the task of sending every syllable to the uttermost corners of the house is sure to be stilted, automatic, unnatural, and consequently uninteresting. If every syllable reaches, so much the better, but they must be sent without apparent effort. Good taste limits clearness of articulation as well as everything else. Over doing in articulation, as in manners, is always far more objectionable than underdoing, as nothing else is so objectionable as self-consciousness and affectation. An evident effort to be fine is a distinguishing characteristic of the under-bred and half-schooled.

3d. That great care should be taken not to let the voice die out, as many readers and players do, at the end of sentences and as the breath leaves the lungs. No other one thing is so destructive to the sense, except the old-fashioned practice of varying the tones in order to avoid being monotonous—a reproach that will never be made an intelligent reader that is intent upon keeping his auditors occupied with the thought of his author. Then the tones will change spontaneously. *If the sentiment does not change them let them remain unchanged.* If the reader allows himself to be occupied with the tones of his voice, the listener will do likewise, and will soon become wearied.

This sing-song manner of delivery pervades nearly the whole German stage. The German actor, find him where you will, never, by any chance, speaks a sentence in a natural tone, save when he plays low-comedy parts. [Had I seen Mme. Raabe or Herr Possart, before I wrote this sentence, it would not have been so sweeping. They are admirable players and are very natural in their delivery.] No one could be more natural than he when he personates a comic tinker or a comic cobbler; but when he attempts the personation of a man of the better sort, his delivery is artificial in the extreme. Nor need we hunt far to find, even in high places, on our own stage those that sin in this direction quite as grievously as the Germans do. This is a style of elocution that costs little labor, and makes small demands on the intelligence.

4th. That in endeavoring to be natural one must be careful not to degenerate into the commonplace. Underdoing is always worse than overdoing. The worst of faults is tameness. The happy mean between the declamatory and the commonplace is often not easy to hit. This is the reason that we so rarely hear certain passages in popular plays satisfactorily spoken—Hamlet's advice to the players, for example. How beautifully, how naturally, and yet with what princely dignity Mr. Forrest used to speak these speeches!

5th. To be deliberate, to take time. But let your deliberation appear in the time you consume with your pauses—which, remember, when of much length, must be between the thoughts—and not in any drawling or dwelling on the words, for they must come clean-cut and sharply defined. Nothing else does more to make one's reading natural and realistic than the proper distribution of time. In extemporizing we pause instinctively: to give the listener time to comprehend, and to prepare our next thought for presentation.

6th. That in speaking the language of others we should seem to be finding the thought and the language as we go along. I may say here that no one, no matter who, can do himself full justice in speaking the language of another unless he is as familiar with it as he is with his A B C's. He must know the language so thoroughly that it costs him no effort whatever to recall it.

7th. Not to commit a selection to memory until, by going over it mentally, you are able to read it mentally to your satisfaction. To memorize a selection and then study the reading is "to put the cart before the horse." First decide upon the form of the utterance, then, as you memorize, you will memorize the form as well as the words. Salvini is said to have studied King Lear six years before he made any effort to commit the part to memory.

8th. That untutored readers are almost certain to strike a higher key in reading than that of their ordinary tone. This is a fault that a little attention will, in most cases, readily correct. An easy way to make sure of striking a natural tone is to preface what one is about to read with one or two extemporaneous sentences, and then to go directly from one's own language to that of the author. For example, thus: If you will listen I will read, for your edification, I hope, some verses by Alfred Tennyson They are entitled "Recollections of the Arabian Nights," and begin by saying that—

"When the breeze of a joyful dawn blew free," etc Nothing is easier than in this way to begin in the tone one habitually speaks in. Then, after a little practice, one can forego the preface

9th To take breath often, very often, and *to take it inaudibly*. Leave gasping to "barnstormers" and prayer-meeting exhorters. Never speak without having the lungs well filled. In taking breath and in speaking use the muscles of the chest as little as possible; make, if you can, the diaphragm and abdominal muscles—the belly—do all the work. Practice will make this easy, and will immensely increase the so-called lung power for both momentary and continued effort. If a speaker from nervousness loses his voice he has only "to pull himself together," take a deep, full breath, and speak from the abdomen, to find his voice instantly return to him. In exercising the voice with the view of strengthening it, it is not necessary to make much sound, but only to utter the words, or the vowels only, with intensity. This can be done without disturbing a neighbor in an adjoining room. Voice is as much the result of muscular effort as is the turning of somersaults, and one should not expect to have the muscles with which one produces it well hardened and under proper control with less than at least two years' constant practice. No other exercise is more, if equally, invigorating. It is not necessary to have much voice in order to read well. A fragile person with a weak voice, if it is under control, might be very artistic; but a strong voice and great strength are necessary in order to be effective, especially in dealing with pathos or passion.

Advanced pupils in schools can generally be taught with considerable success to read naturally by giving them a selection to familiarize themselves with—a short, simple story, for example—and then asking them, first, to give the substance of the selection in their own language, and afterward the selection in the language of its author. As soon as the pupil begins to speak (or to read) in a high tone or unnaturally, he should be stopped with the question: "What did you say this is about?" which will bring him back to a natural tone. Then, after he has extemporized a few sentences, he should be directed to return to the language of the book. One hour of this kind of drill will accomplish more than a whole term of wrestling with high pitches, low pitches, basilars, gutturals, orotunds and sostenutos.

If these hints suffice to make the student of elocution think and observe, they do about all that any *treatise* can do in the way of making readers He that would acquire the art of speaking the language set down for him in an intelligent and natural manner should study the manner of good extemporaneous speakers and of people in earnest conversation. He should observe how they emphasize—how they slur the unimportant, reserving their breath and strength for the important—and *how they pause*. Let him study himself, too, as well as others, especially if his manner is naturally earnest and animated. Whatever is even akin to a drawling, a whining, an intoning or a canting manner of speaking he cannot too studiously shun. Natural tones are the tones of truth and honesty, of good sense and good taste. It is with them only that the understanding is successfully addressed; with them only that we can arouse and keep awake the intelligence of the listener, which is the object we always have in view, whether we speak our own language or that of another.

The only serious objection, I believe, to the course I recommend is that it offers comparatively little opportunity for the professor to impress his pupils, and through them the neighborhood, with his profundity. In natural, common-sense processes there is rarely anything that dazzles, never anything that bewilders.

A word, and only a word, with regard to deportment on the rostrum or the stage.

The first and most important thing to do is to learn to do nothing—to keep still, to stand firmly on the feet, without any dropping in the hips, letting the hands *fall where the attraction of gravitation will take them.*

Of all the positions one can take, this one is the most graceful, and it may always be held until the demands of the occasion necessitate a change. It should never be changed simply for the sake of change.

Yet it is the position least in favor with the tyro. He persists in frequently changing the position of his feet, in dropping in the hips, in putting his hands behind his back, on his hips, or in his trousers pockets; in putting his thumbs in his waistcoat pockets, or in his belt, if he wears one, or in clutching his sword hilt, if he carries one—in short, he persists in doing everything but the right thing, which is, I repeat, to keep still in the position described.

No other one thing so quickly betrays the novice as fidgeting, and fumbling, and trying to hide the hands; and no other one thing does so much to make one appear to be master of the situation, and to make one's bearing dignified and pleasing to the eye as—repose.

If you would learn what not to do, observe our younger actors—especially those that come to us from England. They—some of them, at least—would make a better figure if their arms were amputated at the shoulder.

After rising to read to, or to address, an assemblage of persons, do not be in haste to begin. Always wait till your auditors are quite still. Your waiting with composure will never fail to impress your auditors favorably.

Be sparing with your gestures. Make but few. The tyro generally makes fully six times too many. Let those you do make be made from the shoulder. Little gestures made from the elbow are meaningless. Gesture, if spontaneous, always precedes the word. Gestures that are not spontaneous are better not made.

ALFRED AYRES.

The Taking of New Orleans Takes.

Wm. R. Fells, the business manager of Thayer's fireworks spectacle at Brighton Beach, Coney Island, has but just recovered from a severe attack of typhoid fever. The illness, however, did not quench his enthusiasm over the success of Mr. Thayer's enterprise, as a MIRROR representative learned in a conversation with him the other day.

"It's really wonderful the success the spectacle has met with," said Mr. Fells. "It has been open for only three performances, and the attendance and the cordiality with which the representation has been received, has actually surprised us. From the stage you could not see an empty seat on any one of the three occasions, and the auditorium has a seating capacity equal to that of the five largest theatres in New York.

"One reason why we are more than gratified at our success is, that this—the Taking of New Orleans—is the first American subject that has ever been presented in this manner, and although fireworks are valuable adjuncts to the show, we do not depend entirely upon them. In fact, the mechanical features of the spectacle are of more importance. The graceful sailing of the vessels, for instance, is accomplished by a method on which we hold a patent for this country and England, and it is one of the most wonderful inventions of the age. Charles Henry devised it and the other mechanical contrivances.

"Besides this spectacle, Mr. Thayer has on in Philadelphia the Engagement of the Monitor and Merrimac, in Hampton Roads, produced in the same manner as the one at Brighton Beach; and at the Point of Pines, near Boston—Mr. Thayer's own summer resort, by the way—which is the Coney Island of the Hub, he is presenting the Fall of Tunis, which was, if you will remember, the principal event of the Algerian War. It is probable that this latter attraction will be presented at the Brighton Beach fireworks enclosure next season. Mr. Thayer is making money on all the spectacles, and deserves every penny of it for his great enterprise.

The Actors' Fund Library.

The library of the Actors' Fund is rapidly becoming a flourishing feature. The following donations of books have been received during the week just closed:

From Virginia Reynolds. "Life of Mrs. Siddons," by Thomas Campbell, New York, 1834.

From Agnes Proctor: "English Epigrams," edited by W. Davenport Adams, and thirty volumes of plays by various authors.

From Dr. Robert Taylor: "Queen Mary," by Alfred Tennyson, Boston, 1875; "Dramatic Works of Laughton Osborn," New York, 1868.

From Gabriel Harrison: "The American Stage," eighteen volumes, containing ninety plays, published in the first decade of the nineteenth century; "The British Stage," edited by Mrs. Inchbald, illustrated, containing seventy-two plays; Thirty-six volumes containing one hundred and fifty plays by various authors; "The Works of Colly Cibber," London, 1704, four volumes; "The Dramatic Works of John Ford," New York, 1831, two volumes; "Thomas Otway's Plays," London, 1735; "Sappho," a tragedy by Franz Grillparzer, translated by Ellen Frothingham, Boston, 1876; Two volumes of standard dramas by various authors; "Observations sur L'Art du Comedien," par M. Dhannetaire, Paris, 1775; "The Accomplished Tutor," by Thomas Hodson, London, 1806, two volumes; "The New York Musical World," volumes 7, 8, 9, 12, 14, 15, 17, 18; "The London Ollo," volume four; "The Albigenses," New York, 1824, three volumes; "The Dodd Family Abroad," by Charles Lever, three volumes, Leipsig, 1854; "Golden Treasury of Song," edited by Francis Turner Palgrave, London, 1881; "Tales of the Passions," by G. P. R. James, Philadelphia, 1830; "Poetical Works of Thomas Moore," Philadelphia, 1838; "Guido and Other Poems," by Ianthe, New York, 1828; "Painters and Sculptors," volume two, by Allan Cunningham, New York, 1833; "The Philosophy of the Moral Feelings," by John Abercrombie, M. D., F. R. S. E., New York, 1833; "Elements of the Art of Rhetoric," by Henry N. Day, Hudson, N. Y., 1850; "An Essay on Elocution," by Samuel Kirkham, Baltimore, 1834; "A Debate Upon the Character of Julius Cæsar," adapted from J. Sheridan Knowles, Boston, 1846; "Poems," by Thomas Buchanan Read, two volumes, Boston, 1863; also a number of portraits of prominent professionals and a very interesting collection of rare old play bills.

A Busy Librettist.

Sydney Rosenfeld stood gazing abstractedly at Wallack's Theatre, indulging the wish, perhaps, that he was continuing to draw royalty from the house, when a MIRROR representative approached.

"What am I doing now?" he said, in answer to a question. "I'm wishing—no, excuse me—I meant to say I'm working on both a comedy and a libretto. The comedy is the one I had in view for J. M. Hill, but as the Union Square Theatre is not likely to be opened as soon as anticipated, and as A Possible Case will be put on for a run, I shall probably have my comedy produced at some other theatre.

"The libretto I am writing is for McCaull's Opera company. In addition to that I am on some adapting work for Francis Wilson that I contracted to do some time ago, so that, with attending to the direction of the rehearsals of The Oolah at the Casino, you see I have quite enough to keep me busy for several months."

Professional Doings.

—A. C. Gunter is at Narragansett Pier for the Summer.

Nina Bertini has been re-engaged by Emma Abbott for next season.

—Nanette Comstock has been engaged by J. M. Hill for A Possible Case.

—Marion Abbott has signed to go with George C. Boniface in Under Cover.

—Bella Thorn and Carrie Godfrey join Rice and Dixey's forces next season.

—Will. S. Harkins has been engaged by Bolossy Kiralfy for Mathias Sandorf.

—Tony Pastor has engaged Vesta Tilley, an English vaudeville artiste, for his company.

—Carrie Reynolds will leave for abroad on the 29th inst. to play in the English provinces.

—Editha Sinclair and Ed. M. Favor are residing in Brooklyn. They are both disengaged.

—J. A. Solomon will represent Perkin D. Fisher's Cold Day company the coming season.

—Belle Thorne, of San Francisco, has been engaged to play the title role in the Pearl of Pekin.

—Col. William E. Sinn and wife (Cora Tanner) are spending the Summer at Vinalhaven, Me.

—Kate Foley, the clever little soubrette, has been engaged for James A. Herne's Drifting Apart.

—J. S. Kusel has been engaged to represent the Grand Opera House, Duluth, Minn., in this city.

—E. J. Buckley, it is said, may be tempted to come East and do leading business with Maude Banks.

—Harry Bradley, David Roche and Roland Reed are among the Summer sojourners at Bath Beach, L. I.

—Matt Ryan succeeds the late William Mitchell in the management of the People's Theatre, St. Louis.

—Will. J. Davis, manager of the Haymarket Theatre, Chicago, is reported to be lying seriously ill in that city.

—William F. Cody and Nate Salsbury announce the closing of the Wild West Show at Erastina, Staten Island.

—Charles Coghlan, says our San Francisco correspondent, has decided not to travel with Mrs. Langtry next season.

—The Potter Opera House, at Bowling Green, Ky., wants a first-class attraction to open its season in fair week, Sept. 3.

—King Hedley will probably venture out again in The Wages of Sin next season, under the management of H. R. Jacobs.

—Preferable open time for good attractions is offered by H. G. Hunt, manager of the Opera House, St. Catherines, Ont.

—The right to Hoyt's Midnight Bell, recently produced in San Francisco, has been vested in L. R. Stockwell for five years.

—Frank C. Griffith has been engaged to go in advance of Mrs. Langtry, who opens her season about Oct. 15, in Kansas City.

—The 100th performance of Nadjy will take place at the Casino on August 25, and will be celebrated by the distribution of souvenirs.

—The Cogswell-Hadrag company will open at Wallack's on Monday, October 8, or immediately after McCaull's comic opera season.

—T. J. Farron, of Soap Bubble fame, will probably produce two new pieces in San Francisco during his coming engagement in that city.

—Long Island this season is a sort of professional bee-hive. In whichever direction one may turn, he is sure to encounter a colony of actors.

—At the conclusion of his engagement in San Francisco Denman Thompson presented each member of his company with a diamond ornament.

—Matt Morgan is painting a life-size figure of Maude Banks as Juliet. His portrait of her father, the General, is said to be the best ever painted.

—The Corsair, which is running to big houses at Hooley's Theatre, Chicago, celebrated its fiftieth performance there last (Wednesday) evening.

—William L. Flynn, last season supporting John Dillon, has signed with Charles L. Andrews to play Ivan Ogareff in Michael Strogoff next season.

—Kellar, the magician, will open his season earlier than he had anticipated, making his first appearance at Heuck's Opera House, Cincinnati, on August 5.

—Carrie Godfrey has been engaged to play the Duchess in Adonis next season. Carrie Perkins will continue in the role of Rosetta, the village maiden.

—The Lyceum Theatre Stock company opened in The Wife on Monday night at the Baldwin Theatre, San Francisco, according to a telegram, to over $1,500.

—J. J. Macready (with his dogs) has been engaged by Emma Frank for the Dot company next season. The report that he had signed with another company is untrue.

—A dispatch from Manager Cleveland says that Haverly's Minstrels opened the Buffalo Academy of Music on Monday night to a large house, and the show made a big hit.

—Leonard Grover's play Lost in New York was sold at auction on Tuesday by Walter R. Leggat as receiver. There were only two bidders, and the play went to E. L. Wheeler for $300.

—Mrs. Fernandez mourns the loss of a well-filled wallet which she dropped at the Grand Central Depot on Sunday morning on her way to her office in this city from Mount Kisco, N.Y.

—A three-act comic opera, written by Carl Hauser, of *Puck*, to a score by Ludwig Englander, had a successful production at Hamburg a few days ago. The piece is named Madeleine.

—Brockmann's Monkey Circus closed a five weeks' engagement at Coney Island on Monday night. It will probably open at Forepaugh and Connelly's Casino, Philadelphia, next Monday.

—Frank Tannehill, Jr., has been engaged by Frank W. Sanger to originate a light comedy part in Katti; or, The Family Help, to be produced at the Boston Museum, July 30, for two weeks.

—Tommy Russell has been engaged to alternate the title role in Little Lord Fauntleroy with Elsie Leslie, both in the Boston Museum and Broadway Theatre's productions of Mrs. Burnett's play.

—Myer's new Opera House, Janesville, Wis., has been remodelled throughout this Summer, and can be rented by some responsible manager. Janesville is a thriving place, and considered a good show town.

—Denman Thompson's receipts at the Baldwin, San Francisco, for the four weeks recently ended were $29 000, exclusive of Sunday nights. This is $3,000 more than his recent four weeks' engagement in Boston.

—Courtice Pounds will not be seen in America this season. He has been engaged by D'Oyly Carte for the tenor part in the new Gilbert and Sullivan opera, in the production at the Savoy Theatre, London, next Fall.

—Patti Rosa will begin a Fall tour in England in September, under the management of Calder and Kelly. She has already been booked in Manchester, Liverpool, Glasgow, Edinburgh, Dundee, Aberdeen, and other cities.

—The biggest opening at Wallack's Theatre this season was that of Prince Mathusalem on Monday night. Over 350 admission tickets—something unusual for the house—were sold, and fully two hundred people were turned away.

—Martin Hayden's play, A Boy Hero, is taken from an old English play produced many years ago by Mme. Celeste. Annie Lewis claimed the title, but satisfactory arrangements have been made, and Mr. Hayden will still use the name.

—The *Sapphire*, John Stetson's steam-yacht, arrived in Boston Harbor from Bath, Me., on last Saturday, and made her initial practice run in local waters on Sunday afternoon, with Mr. and Mrs. Stetson and a party of friends on board.

—A tank play discoverer claims that a piece was produced in London in 1801, one of whose principal features was a lake of real water, on which boats were sailing, and from which a rescue was made A pack of hounds was another feature introduced.

—Denman Thompson and Frank McKee are said to have purchased the comic operetta of Said Pasha, by Richard Stahl, of San Francisco, which is now running at the Tivoli in that city. Arrangements are being made for the production of the opera in the East.

—B. F. Keith, manager of the Gaiety Music and Bijou Theatre, Boston, who has taken the Gaiety Opera House at Providence, announces that the latter house will not, as heretofore, be run on the museum plan. Two performances will be given daily by dramatic stars and combinations only.

—The person who attended the late Wellington Hall, of the Casino, a man named Robert Knox, took advantage of the opportunity of being alone with the patient before he died to take his watch and chain, valued at $200. Knox has been arrested. He says he took the watch as security for money owed him by Hall.

—The following people have been engaged for the Fate company, which opens its season at the Novelty Theatre, Williamsburgh, on August 13: Rose Osborne, Zelda Lawrence Osgood, Olive Tremaine, A. J. Muller, Wittman Osgood, Russell Bassett, James Mahoney and Howard James. H. F. Seymour will go in advance.

—The comedy-drama, True Irish Hearts, met with unmistakeable favor on the road last season, and Messrs. McCarthy and McCaull propose to put it out the coming season in a still more elaborate shape. The company has been specially selected. Among them are Gus. Reynolds, Dan. McCarthy and Kittie Coleman, a triumvirate of merry-makers.

—The Levy Concert Opera company, with Jules Levy, the cornetist, at its head, will open its season under the management of Aaron J. Appleton the third week in September. Among the people already engaged are Stella Costa and Henri Brogan. An act of opera will be given at every entertainment, and operatic selections will also be numerous.

—A telegram from San Francisco states that the Lyceum Theatre company opened at the Baldwin Theatre on Monday night, with The Wife, to the largest house, at regular prices, of the season. The play and company were said to have been accorded an enthusiastic reception. Double curtain calls greeted the end of each act, and at the end of the play the company was called to the front.

—The statement which has been published to the effect that the rising young actor, T. D. Frawley, has a stock company at Saratoga for which he is booking dates, is incorrect. Mr. Frawley says that he has no desire to run a company of his own; he is only looking for a personal engagement as leading man in a good company. His address is 315 East Fourteenth street—not Saratoga.

—Charles Mortimer writes from Troy, N.Y.: The Mirror Annual is a glorious book! I have received three offers of engagement, found an old friend, been the recipient of innumerable periodicals of interest, and many circulars beneficial to professionals, through my address in the same. For this—to say nothing of the unbounded interest and pleasure felt in its perusal—I tender THE MIRROR my sincere thanks.

—The alterations being made by Messrs. Knowles and Morris at the Grand Opera House, Brooklyn, are sweeping in their scope. It is being rearranged to resemble the Amphion Theatre. The management have acquired some houses at the rear of the theatre, which will be connected with it and used for thirteen new dressing-rooms, as well as for the necessary workshops. Those who know the old theatre will understand how much the comfort of actors will be increased by this.

—Richards and Pringle have completed the reorganization of the Georgia Minstrels. The company for next season is as follows: Billy Kersands, Charles Johnson, John Grant, W. O. Terry, D. B. Rice, George Jackson, Frank and Ed. Mallory, William Nickerson, leader of orchestra; T. V. Bacynelt, leader of band; the Crescent City Quartette, viz.: John A. Howard, J. A. Watts, James B. Tyler and John W. Johnson. The first part is to be originally and elaborately costumed by Wadams and Son, costumers.

—For twenty-five years R. M. Field has successfully directed the fortunes of the Boston Museum. To a MIRROR representative, who encountered the Boston manager, he said: "I look forward to a prosperous season despite the election craze. I have stronger attractions than either Cleveland or Harrison, Thurman or Morton. The public will decide on that point. How do I account for my prosperity? Easily—I always keep faith with my audience. Do that and financial success, the mainstay of all business, is sure to follow."

The Giddy Gusher.

If any one can suggest an attachment—an anodyne or preventive—to attach to a dog to break him of eating shoes and boots, will he or she please forward it to the Gusher? Around the halls of dazzling light occupied by the subscriber you can find hooks and shingle-nails galore. These are there for the purpose of suspending all foot-gear when it's out of use.

Guests are usually informed before taking their clothes off, that Mr. Perkins is a setter addicted to a diet of Oxford ties.

* * *

There are nights when I go to bed in a hurry, under an impression that the bed is trying to run away; and on those occasions the hooks are neglected and the shoes reach the floor—a sad occasion, I assure you, for that's the end of 'em. Perkins breakfasts early on an indigestible boot-heel and scraps of patent leather.

* * *

Monday morning was a wild one *chez moi*. A wail came up the corridor from Eleanor Morretti. "Some one has carried off my boots!"

Simultaneously a cry came from the next room, and Madame Ponisi held up a shoe, half gone.

In an instant I thought of my own pedal gear, and sprang up. The shoe-drawer had been left open, and Perkins had fed; some villanous instinct had led him to select one of each pair, and a boot, a low shoe, and a slipper mourned its mate.

* * *

Later in the day a sad-eyed woman appeared in a New York shop, wearing one Oxford tie and one Louis Quinze slipper. The fact that one was black-kid and the other bronze added a keener pang to her misery, perhaps, but she is learning that the lesson of life is one of sorrow. Dick (who is a railroad man) brought over to-day a superannuated tin ticket-box, with a slot in the top and a padlock on the side. This he recommends as a boot and shoe repository, and it has been accepted and gone into immediate use in most of the rooms.

* * *

As we sat on the piazza that evening the conversation turned on the mournful event of the morning, when Perkins went through our effects, and numerous were the anecdotes his exploits elicited.

Edwin Forrest once told Madame Ponisi of his adventure with a boot-chewing dog. It was when he was very poor that he shared his hard fate with Brutus, a fine, fond retriever. An engagement was offered him while in Cincinnati to play in Dayton, and the embryo eminent accepted it. Alas! railway fares were not provided, and all the sleepers his contract called for he found under the rails as he footed it from Cincinnati to Dayton in company with Brutus. Footsore and weary the actor and his dog reached a boarding house and a bed, and Forrest slept sound and dreamless you may be sure. But a horrible sight met his eye as he commenced to dress next morning. Brutus had feasted on his left boot; there was little more than the straps and heel left, as evidence that he had ever had a left boot.

* * *

This was not the era when a strapped actor could brace a box-office and ask for an advance. There was always an obtainable chance that the ghost would refrain from pedestrian exercise at the close of the week, and certainly no inducement for its taking the air so early in the engagement.

Forrest knew all this. Not till the following Monday could he hope for boots, and his pride suggested an excuse for his bootless condition. He unpacked a russet sandal that enclosed his mighty foot in the Gladiator. He vowed he had sprained his ankle leaping from the car on its arrival at the Dayton depot. He went lame till salary day, and wore his sandal with a limp till he clutched the stamps to buy a new pair of boots—seven troubled days.

* * *

Virginia Buchanan began to laugh as she told of a much worse predicament her father had once been in. He was on tour, and sending his trunks on, he went to spend Sunday with his wife and daughter, equipped with a hand satchel and the suit of clothes on his back. Mother and daughter went to church and returned at noon to find the tragedian in bed.

"Why, this is simply dreadful," said Mrs. Buchanan; "twelve o'clock and you are not up yet."

"You can't expect a man to get up without his trousers, can you?" growled the bed-ridden sufferer. "Look at my pants."

They tried to, but there was so little left to look at that the invitation seemed thrown away. The favorite house-dog had ribboned those trousers, and as McKean Buchanan was a very tall man he laid in bed most of the day, while a village tailor lengthened a pair in his stock to fit the requirements.

Will Elsbre related his adventures. He had been off one warm day for a stroll, taking a pet bull-dog as companion, when he reached a quiet bend in the river far from the haunts of man, and concluded to take a swim. Grip was in the distance interested in the track of a mole; so while his back was turned Elsbre stuck his umbrella into the ground and grouped his raiment round it. Having erected this monument to the cardinal virtues, he shouted to Grip to come watch the wardrobe, and took a header into the water. Grip trotted up, recognized his duty, and sat down on a shirt like a girl on the Casino roof, determined not to leave till the show was over. Elsbre had a noble swim, and clambered out to dress. Not much! Grip had no acquaintance with his master in that condition. He refused to recognize the voice and gestures of the distracted bather. Every time Elsbre got within ten feet of him the hair on Grip's back rose in a straight line. His teeth became the most prominent features of the landscape, and a curdling growl probed the adjacent air.

* * *

For one mortal hour did Elsbre coax and cajole the beast, till getting desperate he began to throw stones. Grip deserted his post to take a short run, and Elsbre seized his pants, only to find that the agile animal had whipped back and got a death grip on one leg of 'em. Elsbre pulled, and the dog hung on. Of a sudden they parted, and Grip flew over the hills with the entire half of a pair of gray pants.

Consternation reigned in the Elsbre family when Grip landed on the piazza with the leg of grey trousers in his jaws. There was Will's notebook in the pocket; there was his knife; there was his cigarette case. Lamentation rent the air. As Grip had the trousers, a son and brother was gone—nothing left but half his pants. Then a search for the body was made, that resulted in finding young Elsbre on a sand hill trying to make an off leg of trouser out of his coat sleeves.

* * *

After this Julia Percy related the life and times of Puck. Puck was a tiny skye terrier the Gusher once gave her, and it inherited the slipper-slaughtering boot-butchering instincts of its mother and father. Mrs. Percy and Puck on one occasion journeyed to Newton Falls, and the lady's vacation was filled with anxious care. Her room opened on a piazza that girdled the house, and on an average Puck plunged through the window lugging some one's boot or shoe half a dozen times a day.

The worry of returning property and the excitement of the chase kept the lady up in G most of the time. But Puck's prowess as a catcher of mice atoned for his depredations. In the next room to Mrs. Percy stopped a venerable couple, who seemed to be idiots on the subject of mice. They would rap on the wall and shriek for Puck as they climbed on chairs and waited for the small champion to come and collar a mouse the size of a chestnut.

* * *

One day the old lady was ill, and the old gentleman went to a bureau drawer to get her a clean cap, when he spied a mouse in the corner of it, and hastily shuting it, sounded the usual battle cry of "Puck! Puck!" In rushed the vigilant, and the old man carefully opened the dreadful drawer, and in plunged Puck.

"Shake it up!" shouted the old man.

Julia stood on a chair with gathered skirts, and cried, "Sick him!"

But it was a sick her when Puck emerged, for he had torn the false front of the invalid into 20 000 hairs, and Ma laid abed while Pa took some of the "mouse" up to Helmer and had another toupee made before she could enter polite society.

* * *

Sidney Rosenfeld then told of Spider and the late convulsions in his peaceful home Spider is a bull-dog, but a bull-dog of such a languid, cataleptic nature, that he gradually got himself despised for his gentleness. Sidney, the other day, between the verses of a topical song, addressed himself to the dog, and anathematized his milk-and-water character.

"You are a doglet that's a blotlet on your race," said he. "There's no fightlet in your makelet; there's no bloodlet in your eyelet, despite the dotlet on your eye."

And Spider got up and went out to the barn, and engaged in an encounter with a big mongrel retainer, and licked him, and got a taste for gore, and ran amuck through Yonkers eating dog.

* * *

This unexpected change of base kept the Rosenfeld family busy. Spider is at last around; he's fighting everything. Mrs. Rosenfeld took a meek and lowly follower of the Lord out to air him after the family horse, followed by the family dog Spider.

They journeyed to a neighboring village, and the parson was speaking instructively of the work of St. Paul in Ephesus, when Spider clinched with a yalier dog. The yelps brought, as usual, recruits from all directions. The parson got out and broke up the carriage whip. Mrs. Rosenfeld got out and sought to grasp Spider's tail. The natives gathered, and they reviled the parson for coming over there to have dog-fights. Finally, torn, bloody, but victorious, Spider abandoned his victim, and went behind the chariot-wheels home, a disgraceful spectacle of the triumph of brute force.

Mrs. Rosenfeld wants a recipe to make Spider return to the pristine amiability that animated him before Sidney roused his spirit; and I want a cure for boot-chewing before it gets too cold to go barefoot.

* * *

While on the subject of dogs I want to acknowledge the receipt of a picture of Mr. Courtney Thorpe (the well-remembered lead of Rosina Vokes' company) and his three beautiful Blenheim spaniels. When he visits this country again—as we all hope he will—if he will only bring those dogs and let 'em visit me, how happy I shall be.

Again let me ask some one who sent me the pictures of three splendid Newfoundland dogs, sitting in a row, to write me some particulars! In a dilapidated condition, with no accompanying information, I received them the other day, with a three-months'-old postmark on 'em. They are large spotted dogs, of the Newfoundland breed, I should think—a rear view of all them. And then the second picture; some one has called, and all three turn their heads over their shoulders and look directly at you. It's a fine picture, and they are a trio of dogs to be proud of. If this meets the eye of the donor let me thank him, and ask him for an address to which I may send an acknowlegment of indebtedness beyond this public confession.

* * *

A rumor has reached me that fills a long-felt want and my heart with joy. The handsome, gallant, noble Dr. V. M. Smith, of Syracuse, is going to send me a monkey. There can be no doubt of his gallantry and nobility—the monkey stands for that—and three female friends in that city have mentioned the gentleman in that pulverized tone of voice that indicates the fatal gift of beauty.

I have never seen him, but on every Syracuse-bound breeze I send a thought; for the man is indeed loved who contributes a monkey to the happiness of THE GIDDY GUSHER.

Gleanings of the Week.

Fred. Solomon, the comedian of the Casino company, has a young son weighing 13 1-2 pounds that will be just five weeks old to-day. It is Mr. Solomon's wish that the infant should in later years win as much renown as is at least accorded the father of his son. He will have the boy christened with that prayer. Unknown to its mother, he is going to steal the infant away from its home, bring it down to his dressing-room in the Casino, daub a big piece of grease-paint on its nose, rub its head in the make-up box, blacken its eyebrows, and otherwise deface it, so that its mother will never recognize it again. There is a great treat in store for young William Frederick.

Alexander Salvini, of the Madison Square Theatre, is said to be the most accomplished swordsman in the profession. He handles the foils with ease and grace, and his thrusts and parries evince the skill of the artist. He is about the only amateur swordsman in the city who affords the clever Professor Senac any particular amusement. On Saturday last Mr. Salvini and the Professor crossed swords for "sweet charity's sake" at the French national fete. The contestants grasped their foils and began the watch on each other's features at half-past six o'clock, and the large audience observed the bout with nervous interest. At seven o'clock Professor Senac had touched three times and Salvini twice, which was a decidedly good showing for the young actor, who fences in both the French and Italian styles. It is only because of this fact that he is able to offset Senac's continuous practice. The proceeds of the fete were devoted to the French Hospital.

Jacob Litt, the manager of the Milwaukee Academy of Music, is one of the many out-of-town managers who are delighted with their bookings. Mr. Litt rustled the pages of his date-book, and said to a MIRROR representative:

"I have been here three weeks, and I have nearly all my time filled except the month of October. I have the finest list of attractions, without a doubt, ever presented to Milwaukee audiences. In fact, there are nothing but the leading attractions booked. I open my house for the season on August 19 with Rice's Corsair. By the way, I have just had one of the biggest banners made announcing the opening that was ever gotten out in the city. It covers the entire building, and is attracting no end of attention.

"Regarding The Stowaway, all I can say is that I am very hard at work upon it, and that it will open its season at the Walnut Street Theatre, Philadelphia, on September 17. I have just closed with Schaefer and Maeder, the scenic artists at Niblo's, to paint the scenery."

According to the latest English advices, Mr. and Mrs. Tony Pastor had a great day of it in London on the glorious Fourth. Mr. and Mrs G. W. Moore had a large gathering of guests ready to meet them, and festivities were prolonged until late in the evening. An eminent American vocalist sang "The Star-Spangled Banner," and Miss Bonehill, J. H. Milburn and Mrs S. Lane also vocalized. Of course Pony gave a "set-to" on the lawn. Two well-known exponents of the art of self-defence appeared before the guests, and punched each other unmercifully. The comedian, Arthur Roberts, acted as referee and time-keeper, but he could not be induced to put on the gloves with either the redoubtable Tony or Pony.

Gossip of the Town.

The above is a picture of Grace Huntington, a leading lady of considerable prominence. Her last engagement was with Herne's Hearts of Oak, with which she won many merited notices from the press wherever she appeared for her capable work. Miss Huntington will head a company of her own for the season of 1889-90, but for next season she is at present disengaged.

Arthur B. Chase is spending the Summer at Saratoga.

A. H. Canby arrived from England on Sunday by the *Umbria*.

E. D. Wilt, manager of the Pittsburg Opera House, is in the city.

The Queen's Mate will open its next season on Oct. 1, in Chicago.

William West has been re engaged for Edward Harrigan's company.

Mrs. Harry Leighton (*nee* Bernard) is rusticating at Lake View, N.J.

Emma Hagger has been engaged by Milton Nobles for the coming season.

Grandfather's Clock will be seen at the Bijou Opera House during the coming season.

Joseph Brooks has engaged Adele Belgarde as leading lady of Frederick Warde's company.

Adelaide Fitzallan mourns the death of her brother, who died last week from typhoid fever.

Harry Kennedy and wife are spending the Summer at their cottage in the Highlands of New Jersey.

Professor P. Grueling has been engaged by Harry Greenwall as musical director of the Grand Opera House, New Orleans.

Joseph Haworth, supported by Mark Lynch and William Haworth, will produce his new play, Opium, in Cleveland this week.

Louise Litta, the soubrette, arrived in the city from Chicago on Wednesday evening. She is stopping at the Hotel Dam.

C. W. Couldock will begin a starring season in Hazel Kirke, under the management of Charles B. Jefferson, about Nov. 12.

Massenet's El Cid will be produced at the Metropolitan Opera House next season. Henry E. Hoyt has begun modelling the scenery.

George W. Leslie, of Roland Reed's company, writes THE MIRROR: "Your paper, like good wine, improves with age. I am never without it."

Charles E. Evans cabled from London on Tuesday that he had drafts for £800 stolen from him in London. Payment on them was stopped at once.

G. W. Winnett, who will act as business manager of T. H. Winnett's Passion Slave next season, is spending the Summer on his farm in Long Island.

Fred. Stinson has been engaged as business manager for Julia Marlowe. Mr. Stinson is a clever and industrious manager. He was six years with Mme. Modjeska.

Owing to the enormous quantity of new printing being prepared for the Passion's Slave, it is doubtful if the season of the play will open as early as was expected.

Frederick Warde will add an adaptation of Schiller's William Tell to his repertoire the coming season. It will be produced at the Hollis Street Theatre, Boston, on Nov. 5.

Genevieve Reynolds, Helen Leslie, Louis De Lorme and Harry Hartzell have been engaged, while Charles Harris has been re engaged, for Lotta's company next season.

The success of Nadjy at the Casino has induced the owners of the opera in England to decide on reproducing the Casino version at the Avenue Theatre, London, in October.

Frederick Warde opens his season under the management of Joseph Brooks at Buffalo on Sept. 24. R. E. Stevens has been engaged as acting manager. James Jay Brady will go in advance.

Imre Kiralfy has hit upon a novel advertising method in the shape of a monster balloon, teddered at Thirteenth street and Fourth avenue, with the word "Nero" painted upon it in large letters.

T. Henry French is said to have concluded to shelve The Silver King for two seasons, at the end of which time an elaborate revival of the play will probably be given in the principal cities.

Frederick Warde was swindled out of a small sum of money recently by the alleged actor referred to in last week's MIRROR, who is going about asking for charity. Mrs. Augusta Foster is another victim.

Mrs. Frank E. Rae is spending the Summer with Mr. and Mrs. G. K. Fortescue, at their residence, Evangeline Cottage, Ocean Spray, Mass. Mrs. Rae is engaged for James A. Herne's Drifting Apart.

A number of English actors and dramatic and art critics recently played a cricket match against several London actresses. The game was said to be interesting, but the men were ungallant enough to win.

Mme. Cottrelly has arranged with Mme. Ottilie Genee to star for fourteen Sunday nights at the Baldwin Theatre, San Francisco, in German comedy, supported by a first class company, beginning on October 14.

Among the people engaged for the Parlor Match company, which opens its season at Providence, R. I., on September 24 are Hugh Mack, William Keough, Peter Randall, William Sullivan, Daniel Hart, Ollie Archmere, Helia Archmere and Mabel Stuart.

William R. Palmer, Jr., will act as treasurer of the Madison Square Theatre during Mr. McKever's absence in the country. Mr. Palmer has been engaged for next season as treasurer of the Columbia Theatre, Chicago.

Frank E. Aiken, who has signed with Edward Harrigan for leading business at the Park Theatre, has gone to Cape May, where he will spend the remainder of the Summer before rehearsals of Waddy Googan are called.

Uncle Tom's Cabin will be played at Asbury Park on the nights of August 2, 3 and 4. The company will include Laura Burt, Jennie Howard, Charles Foster, Eric Pollock, Wash. Melville, Revel Germaine, and N. Montez.

Helen Lamont leaves town to day (Thursday) for Nantasket to join Mr. and Mrs. MacDonald (Marie Stone) and Mr. and Mrs. Barnabee, of the Bostonians. Miss Lamont goes out next season as prima donna of the Stetson Opera company.

The Third Avenue Theatre is in a state of chaos at present. The interior is filled with scaffolding and workmen are engaged in every part of the house. Manager Jacobs thinks that when completed it will be artistically as fine a theatre as there is in the city.

Frank W. Holland, one of the partners in The Arabian Nights, arrived from St. Louis on Thursday. He will proceed at once to the engagement of ballet and supernumeraries, as well as the remaining members of the company needed for the production.

Mrs. E. L. Fernandez has been engaged by the National Republican Committee to go on a lecturing tour for the Republican Presidential candidates. She will tour the States of Michigan, Wisconson and Indiana. She says she will be paid a salary of $300 a week.

The new Peavey Opera House at Sioux City, Iowa, will open its season on Sept. 24. Work on the theatre, which cost fully $125 000, is now completed. W. J. Buchanan has been selected as manager. W. W. Randall will act as the New York representative.

The Pauline Montegriffo Opera company will be unable to fill its dates, Manager Zoellner says, because the prima donna has broken her ankle. The company will begin the regular season about the middle of September, Miss Montegriffo appearing as Lady Courtwright in Woman's Wit.

The next will be the last week of The Keepsake at the Madison Square Theatre, as that will finish the four weeks' time allotted for its run. On the 30th inst. the four-act society drama, by Frank Harvey, entitled Judge Not, will be produced for the final two weeks of Miss Elisler's engagement.

During the Paris Exhibition Bolossy Kiralfy and Camille Weinshent, the French manager, who in conjunction with the former first brought Around the World to America, will have a novel open-air spectacle there. "Nothing Grecian will be called Roman," suggestively remarks Edmund Gerson.

Prince Bernhard of Saxe-Weimar, Baron Nordhoff, the German Consul, and other more or less distinguished gentlemen, occupied the proscenium boxes at the Casino on Monday night, and enjoyed the performance of Nadjy. At its conclusion they were escorted to the roof garden by Rudolph Aronson.

Blanche Walsh, daughter of ex-Warden "Fatty" Walsh of the Tombs, will appear as Desdemona at the Windsor Theatre on the evening of August 3, supported by the following amateurs: J. Gordon Emmons, Stanislaus Stange, B. R. Throckmorton, Boyd Everett, J. R. La Forest and Mrs. D. I. Childs.

May Wilkes, in Gwynne's Oath, will open her starring season at the National Theatre Washington, on Sept. 3, to follow at the Grand Opera House, Pittsburg. She will be seen at an up town theatre early in October. Rehearsals will commence in this city about the middle of August.

Harry Kennedy's White Slave will open its season on Sept 3 in Washington. The company comprises Jenny Carroll, Marie Bates, Georgie Dickson, Jenny Bright, Charles White, Frank Drew, Charles Webster, James Tighe, and Thomas McCartney. W. H. Rowles will act as business representative of the company, while Pierce Jarvis will go in advance.

There was a piece of unpremeditated realism in Nero last Thursday night. Evelyn Smith, who took the character of Thirza in Henrietta Waltham's absence, threw herself with unnecessary force against Salinus' dagger, and received a severe wound in the right side. The audience was unaware of the accident.

John W. Ryckman, formerly manager of the Comedy Theatre in this city, arrived on Thursday last. Mr. Ryckman, who was always known as a vigorous, hard worker, is now the general manager of the Augusta (Georgia) National Exposition, to be held during October and November. He has displayed good generalship heretofore in the direction of these affairs.

A complimentary dinner was given in London by the Arts Club to Clement Scott editor of *The Theatre* and critic of the *Daily Telegraph*, on Thursday last. The chairman was John L. Toole. Mr. Scott has devoted his pen to the service of the stage for twenty-five years, and deserves every tribute of respect that the members of the dramatic art can give him.

Alfred Thompson is busily engaged in making new designs for additional dresses for the banquet ballet of The Crystal Slipper, to be seen for the first time when the burlesque is produced at the Boston Theatre about Sept. 20. In this ballet the dancers will represent epergnes of flowers for the decoration of the tables. After the production of the piece in Boston, Mr. Thompson will take a trip to Europe.

Florine Arnold has nearly completed her company for the new comedy-drama, Her Husband. Among those engaged are Louise Muldener, Annie Brittain, Georgie Reynolds, Thomas Meegan, Arthur Gibson and Charles Gibson. The initial production of the play in New York will occur at the Windsor Theatre on Sept. 24, and the tour will take in the whole country, from Portland, Maine, to Portland, Oregon, and South as far as New Orleans.

An interesting tournament is going on between the Altoona (Pa.) managers respecting the relative perfections of their individual houses, and why each should claim the attention of combination managers in preference to the other. John Kastendike, of the Mountain City Theatre, has thrown the last lance in the shape of several affidavits from citizens of that city, who testify to the superiority of his house. It is a pretty fight all round, but as yet it has not assumed a very sanguinary aspect.

PROVINCIAL.

BOSTON.

Only two of the regular places of amusement in this city remain open: the Museum, where Corinne is playing her last week in Monte Christo Jr., and the Bijou, which began a season of summer opera Monday evening with La Mascotte. The latter establishment will not close during th vacation season, and is doing its best to provide the right kind of entertainments to attract those who are obliged to remain in the city the Summer through.

Just outside the city we have Oakland Garden, a very pleasant place of resort, with facilities for dramat c performances. This week its stage is held by an excellent co. in opera, Von Suppe's Bocaccio being billed for the week.

Pain's great pyrotechnic show, The Last Days of Pompeii, after a series of misfortunes, is at last started on what promises to be a very successful run. At first it was announced for three nights a week; now it is on every night.

John L. Sullivan's iCrcus spread its canvas on the lot at the corner of Harrison Avenue and Dover street, Mondap.

Items.—Manager Field, of the Museum, has specially engaged little Elsie Leslie, the Editha, of Editha's Burglar, to take the part of Little Lord Fauntleroy in the play of that name, which is to be brought out September 10.—The new Boston Theatre company, which appears August 6 in Maryland, includes among others, Forrest Robinson, Dan Maguinnis, S. E. Springer, Herbert M. Colby, Marjorie Bonner, Grace Huntington and Maggie Holloway. Mr. Colby has been for the past three years stage manager for Dion Boucicault. Frank Carlos Griffith, who was one of the co., has been released by Manager Griffith, and goes with Mrs. Langtry as her business manager the coming season.—The Dalys open at the Park Aug. 27 in Vacation. William Daly will join the co. for the season.

SAN FRANCISCO.

July 10.

For the week ending all the houses here were well filled with laughing people. Everything was humorous. Not a serious production. No drama, no melodrama, no tragedy—not even a comedy anywhere.

Denman Thompson closed his largest four-weeks' season at the Baldwin. The receipts were $29,000. This is greater than the Baldwin ever realized from one play for four weeks, which excluded Sunday night performances, and larger for Thompson than his late Boston four weeks, which netted $21,000.

Said Pasha goes merrily on at the Tivoli, but is now in the fourth and last week.

Barry and Fay and the beauteous Isabelle Coe are pleasing the full houses which congregate at the Bush Take these three out of Flirtation, however, and there is nothing left.

That irrepressible, invincible, incessant, incandescent Nellie McHenry does all the Humming for the Bird at the Alcazar. This week Three of a Kind, and the standing room card was out bright and early last night. T. J. Farron comes next Monday in A Soap Bubble.

Fanny Davenport and Melbourne McDowell reappeared at the Baldwin in Fedora. The house was nearly filled, but as the Summer tourists draw very largely from the Baldwin following, I fear the week will not be a phenomena in finances. Comparing Mr. McDowell's Loris Ipanoff with that of Joseph Wheelock, the latter is found sadly wanting, as there was masterful work last night in this character. Where Loris explains the killing of Vladimir, McDowell thrilled the audience with his embittered spirit, and finished his splendid lines to the most heartfelt approval I ever heard from a Baldwin audience. Sadie Montgomery's badinage with de Sirieux, imparted a finish to her Countess somewhat surprising, as her Queen's character in La Tosca gave little opportunity for anything aside from a pretty automaton. Next week The Wife and the Lyceum co. intact, for an indefinite period.

Items. George Osbourne and wife have gone to spend a few weeks at Lake Tahoe.—Dickie Martinez's dreams are greatly admired at the Alcazar.—Frank Blair, the late husband of Lilly Post, has developed considerable ability as a comedian.—The Rose Wood co. is at home after a Northern tour, which is said to have been very successful.—Golden Gate Lodge of Elks gave a social session Sunday in honor to Grand Secretary A. C. Moreland.—One of the songs in Said Pasha, which has seemed to particularly catch the popular ear, is the pretty sailor duet between Ed. Stevens and Katie Marchi.—Marie Burroughs, who was a former San Francisco beauty, and whose relatives reside in the city, with her husband, Louis Massen, is spending the Summer in our glorious climate.—Lillian Drew plays the Summer season with the Lizzie Evans co.—Joe Murphy, who follows Kate Castleton at the Alcazar, has arrived, and will probably rusticate in the neighborhood of San Francisco until his engagement begins.—The entire house is sold for Richard Stahl's benefit tomorrow night at the Tivoli, where his own opera, Said Pasha, will be the attraction.—Charles Coghlan has decided not to travel next season with Mrs. Langtry.—Mathilde Cottrelly will spend her Summer holidays in California this year.—Fanny Davenport, Melbourne McDowell and Mr. and Mrs. Al. Hayman attended Said Pasha on Thursday evening.—This is pretty Bella Thorn's last week with the Tivoli family. She has a benefit next week for her farewell, prior to her departure East, to join Rice and Dixey's forces. They get a beauty in the girl and a charming singer.—Alcot and the clever Irishman of Denman Thompson's party won $1,600 and $2,000 respectively on their employer's tips for a recent horse race here.—L. R. Stockwell has the right for Hoyt's Midnight Bell for five years.—Stewart's Two Johns comb. comes next at the Bush, after which Kellar and Dan. Sully.—Georgia Cayvan, of The Wife co., will not only receive a cordial welcome from her many friends here, but by the same large audiences which greeted her before.—T. J. Farron is contemplating the production of two new plays at the Alcazar during his season there.—Louis De Lange, formerly with the Pyke Opera co., goes with the Conreid co. next season.—I quote the following reminiscence of Fanny Davenport from the column of George Barnes, critic of the *Call*: "Fanny Davenport's first engagement away from home was in Louisville, Ky., where she went from Boston at the age of fifteen and set the Kentucky boys wild. In those days it was the habit of actresses to have their wardrobe carried to and from the theatre in champagne baskets by colored boys, who were feed for their services by the admirers of the actresses. Miss Davenport was a stranger in the town, had no acquaintances among the young men, and was not getting enough salary to justify her paying the 'basket boys.' At the same time her natural woman's vanity debarred her from carrying the baskets herself. Instead she used a woman's inventive genius as an effective substitute. She would get all the clothes she intended to wear at night, put them on, then cover them with the balloon hoopskirt which was used so much in those days, and on top of that put her outer garments. In this way the beautifully formed girl would trudge to the theatre, looking like a matron of forty. When she arrived at the theatre she divested herself of her outer garments, gave a pull at the loop which had been mysteriously arranged at the back, and the awful weight would drop from her hips and shoulders, after which she dressed for her night's work. Miss Davenport often reverts laughingly and feelingly to those halcyon Kentucky days when she was known more for her terpsichorean and lyric abilities than for anything else. The first part she played in Louisiana was that of Caroline in The Black Crook. It is hardly necessary to state that for this performance she did not require the services of a 'basket boy.' Apropos Miss Davenport's dresses, she imports them all from Paris nowadays. She has an arrangement with a dressmaker in that city, to whom she writes elaborate directions, and who of late years has, of course, been thoroughly familiar with the style of dressing Miss Davenport needed, her robes being simple copies of those worn by Sara Bernhardt in Fedora and La Tosca. Miss Davenport says that her dresses cost her about $15,000 a season, and they are renewed right through each year."—T. F. Kelly wired Richard Stahl for Said Pasha at the Broad Street Theatre, Philadelphia, but was too late, as the opera was already disposed of.—Louise Dillon, who was last here in Held by the Enemy, and became such a favorite at that time, will certainly renew her popularity in The Wife.—Jeffreys Lewis may play another engagement at the Alcazar.—Prof. Samuel Fabian, pianist, and Mary Barnard, vocalist, both of San Francisco, have been giving very successful concerts in the interior.—Frank McKee told me the other day that he and his wife, Isabella Coe, would go with Hoyt's Tin Soldier next season. Events have transpired in the meantime that will alter his plans, so far that he will not go with Mr. Hoyt in any capacity.—The marriage is announced of Billy Krelling, proprietor of the Tivoli, to Mrs. Ernestina Krelling, the lovely young widow of the late Joseph Krelling.—Horace Thomas, whose long identity with the *Examiner* here eminently fits him for such position, will go East as business manager of Said Pasha in the interest of Richard Stahl.—Lizzie Vigoureux has copyrighted another play, just completed, called The Crimson Cord, which is an emotional drama in five acts and seven tableaux.—Gus Williams is doing a large business in the Northern circuit; so says his manager, Lewis Morganstern.—Alf. Hayman arrived last Thursday with Charles Frohman in advance of The Wife.—Ethel Lynton replaces Belle Thorne as prima donna at the Tivoli, making her first appearance in Donna Juanita next week.—We are promised an exact reproduction of the original stage settings of The Wife. We shall see.—Pretty, clever little Fredrica Stockmeyer is pleasing to the Tivoli patrons wherever she is placed, and the singular thing about her is that she is placed in every conceivable part imaginable.—Carrie Godfrey and Bella Thorne both go to Rice and Dixey very shortly.—After the closing performance Saturday night Denman Thompson added another to his already long list of kindnesses to his co. in the shape of a diamond ornament to each member.—Frank Maeder, manager of Salsbury's Troubadours and of the McKee Rankin co., is to be seen at the Alcazar, in the best of spirits.—The vocal music in McKenna's Flirtation is very much appreciated, especially Isabelle Coe's song of "Bid Me Good-Bye," which shows to advantage her rich contralto voice.—The *Examiner* has the following: "E. J. Buckley received a dispatch from Fred. Bryton last week demanding the return of his play Forgiven and the termination of the existing contract relative to the Pacific Coast rights thereto, claiming that he has been offered $1,000 for the play by parties who wanted it for California. Mr. Buckley immediately telegraphed the amount to Mr. Bryton, and will bring out Forgiven at the Alcazar within a few weeks."—Henry Norman's splendid work, both in the singing and the playing of his part, Hassen Bey, should, I think, commend him to the Eastern production of Said Pasha.—The Bandit King, next week, will be the last attraction in the old California Theatre. I think it well, for I do not share the loving sentiment over the dreary old barn that Californians do, and believe the time for its demolition delayed about five years too long.—Theodore Roberts, the San Francisco boy who played Cyrille, the coachman, in Fedora last night, had a very little part, but he made it larger than it really is, and players who do this do not wait long for larger parts.—After Farron's Soap Bubble at the Alcazar, E. J. Buckley will produce Forgiven. Then Joseph Murphy for four weeks.—I hear it rumored to day that Richard Stahl has disposed of his opera, Said Pasha, to Denman Thompson, who has called upon Frank McKee to represent him. The terms are that Stahl, who goes as conductor, is to receive $60 a week salary and ten per cent. of the gross receipts for the use of the opera for five years—Thompson to furnish all capital and equip the work as a grand spectacular opera, which will involve in the neighborhood of $20,000. As this is simply rumor, I give it as such, and in the main essentials believe it to be true, as negotiations have been pending between Thompson and Stahl for some time. If true, I should not be surprised to hear that Henry Norman, Katie Marchi and Lottie Walton would take the parts they have originated in the work, as none could be found to do them better.

ST. LOUIS.

Last week witnessed the concluding performances of Pinafore at the Kensington Gardens. Although the weather at various times seemed bent on ruining the financial success of the show, the crowds that would assemble on the pleasant evenings were so large that the management will be able to show a handsome sum on the profit side of the ledger. Geo. McManus deserves credit for the hard work he has done in preparing the details and giving the people such a novel show. The Fall of Pompeii is announced for this week.

The Beggar Student at the Cave introduced Phil. Bronson, and as he is a native, he was warmly applauded on his entrance, and his solos are always encored. The balance of the cast never worked better or sang the score more correctly. This week Patience.

The Grand Duchess was the bill at Schnaiders, and the crowds that thronged the Garden were well pleased at the manner in which the opera was put on. McSweeney, the new baritone, made a good impression as Prince Paul. Empire Council L. of H. and J. A. Slocn Council, A. L. of H., two large secret orders, attended in a body at the opening performance.

Items: The funeral of W. C. Mitchell, late manager at the People's, took place last Monday afternoon. The services were held at the Glasgow Avenue Presbyterian Church, and were conducted by the Rev. Mr. Thompson, who preached an eloquent sermon. The pall-bearers were from the local lodge of Elks, and he was buried in the Elks' lot at Bellefontaine Cemetery. A quartette composed of William Hamilton, Will Rising, William McLaughlin and George Olmi sang a funeral ode. The People's orchestra played funeral dirges after the service in the church. Uncle Bill had his faults—who has not?—but he was generous, and was well thought of by the correspondents and local critics who throng a manager's office for an item. He generally had the item, and he always had a kind word to say to every one. "Old Tommy Tuff," the cat, which every theatrical person has fondled who ever visited Uncle Billy's sanctum, has pined away, and refuses to eat since his master has gone. This has been noticed and commented on by the attaches of the People's.—A pass was presented at the Kensington Gardens last Thursday night, written on a card of W. C. Mitchell. As soon as George McManus, the manager, had his attention called to it, he made inquiries and found out that Uncle Billy had written it for a friend two hours before he died. McManus presented it to John E. Fries, the theatrical collector.—Manager Thomas, of Kansas City, is negotiating with Eva D venport to take the lead in a three-act musical comedy called His Royal Highness.—W. H. McLaughlin and Carrie Tutein, of the Pinafore co., join the forces at Schnaider's Garden. Loie Fuller, Will Rising and others left for the East at the close of the performance Saturday night.—Carry Tutein proved herself an accomplished artiste, when on Thursday evening last week Dell Kellogg sprained her ankle just previous to the time for the perfor ance of Pinafore to commence at the Kensington. Carrie, with only an hour for study, sang the role of Little Buttercup, and gave a smooth rendition of the part.—James Hannerty has been appointed treasurer at the Cave, vice Eddie Dunn, who has resigned.—John W. Norton and Pat Short are both ill.—Matt Ryan has been appointed temporary manager of the People's. He has been business manager of the house for several years. He is well liked by everyone, and his friends hope that his appointment will be made permanent.—Frank Cameron, dramatic editor of the *Star Sayings*, scooped all the local dailies on the Moore-Norton scandal. Eddie Dunn will go on the road next season.—The Elks held a special session Saturday afternoon, and appointed five commissioners to take testimony in regard to the violation of the initiatory obligation by members, who have been referred to in the local press in connection with the Moore-Norton scandal.

PHILADELPHIA.

We have been enjoying very nearly perfect Summer weather. The temperature has been uniformly low, and no one has suffered discomfort. Consequently the dwellers in the city have not cared to go away from home, and those who have been stopping at seaside resorts have been driven home in large numbers by tormenting mosquitos. It is an ill wind that blows nobody good, and while the proprietors of ocean hotels and boarding houses are bemoaning their sad fate, our genial friend, Mr. Kelly, of the Grand Opera House, is rubbing his hands with glee. The business at this house has taken a wonderful jump. Faust was put on last week, and it is literally true that the vast auditorium has been crowded nightly, and upon two occasions people were turned from the doors. Faust will be repeated during the early part of this week, and Fra Diavolo will be given during the remainder. It is reasonable to expect for the present at least a continuance of good business.

I wish I could report a corresponding increase of business at the Casino, but unfortunately it was not apparent. The season there has been unsuccessful, and I understand that an early close may be anticipated.

The Pawnee Bill Wild West Show failed to catch on here, and the two weeks advertised having shown but poor returns, the show has gone to Gloucester. It will exhibit there at a reduced price of admission, and will probably do well.

Major John Burke has been over here for a fortnight looking after Buffalo Bill's interests, and taking care that the public should be advised that Mr. Cody and his great combination would not appear until August, and advising that no money should be thrown away upon a rival show. You can readily imagine that his stay here did not increase Pawnee Bill's receipts.

Items: The poor unfortunates who got so badly left by Mr. Grau at Baltimore have come to grief at Cape May. I must have been misinformed concerning the business there, for the members of the co. had a benefit one night last week, and now they have gone, and a cheaper co. of some sort takes the stand.—As I write I can look over upon the little army of workmen engaged in pushing the Central Theatre to completion. They are working like beavers, and the structure is growing rapidly. August 4 is the time fixed for its completion, but it looks like an impossibility to finish by that time.—There is a rumor that a new variety theatre is to be built on North Broad street, upon the Casino property.—The new theatre on South street is growing into shape, and will doubtless be ready on time. I have heard that Minnie Maddern is to receive a certainty of $3,000 for the inaugural week at the house. I guess Minnie would like to open new houses all the season.—Matt Canning is at Atlantic City trying to rejuvenate. He will undertake the business management of three theatres here during the coming season, and he feels the necessity of more ozone. I saw him at a distance only, and regret that I did not have the opportunity of conversing with him.—Robert Grau informs me that he has just organized another Opera co., to be known as the Philadelphia Church Choir co., and that he will open on next Monday night at Asbury Park. He has secured Lillie Grubb and Laura Burt. Mr. Grau is determined to pick his flints and try again, and he assures me that he is not the least dismayed by reverses, but hopes soon to be a winner.

CINCINNATI.

The opening week of the MacCollin opera season at the Odeon resulted in a decided success. MacCollin's Ko-ko and Fannie D. Hall's Yum-Yum were encored nightly, while Augustus Roche, Mabel Haas, Willett Seamon and Douglas Flint rendered effective assistance in their respective roles. The programme for current week will include The Musketeers and Fatinitza.

Nanon proved a drawing card last week at the Highland House, Charley Drew's comedy work being especially enjoyable. Laura Clement, Alice Vincent, Jay C. Taylor and J. K. Murray were very acceptable in the more important roles. This week Merry War, followed by The Mikado.

Items: Harry Hopper, at one time advertising agent of Harris' Museum, who has been engaged in same capacity with the McNish, Ramza and Arno Minstrels, left for the East 14 in company with Lee Williams, business manager of the troupe.—John Retting's splendid production of Rhodopis, and Jennie Dutton's attractive singing have been the leading features in the amusement department of the Centennial during the past week.—Jim Fennessy, Ed. Snyder and Harry Rainforth are regular attendants at the Centennial.—Through Billy Owens' clever management, the Coney Island of the West is doing a satisfactory business.—Fitz and Devine's Specialty comb., Carrie Monroe and Ned Barry in his sketches, constitute the stage attraction for current week at the Kohl and Middleton Vine Street Museum.—Young and Williams, the balloonists, are announced for a parachute descent 15 at Coney Island.—Scenic Artist Rettig, who is supervising the details for the forthcoming production of the Fall of Babylon, is working like the proverbial Trojan to make the affair a success.—Twenty maidens to One Dude has been booked for an early date at Heuck's, the engagement beginning August 19 and lasting two weeks.—The Gorman's Minstrel season at Havlin's was brought to a sudden close 14.—Manager Fennessy will open the season at Heuck's with Professor Kellar on August 5.—Will. Fennessy, of the People's, is in New York, but will return in time to open his house as with the Harry Seamon Specialty and Burlesque co. The theatre has been recarpeted and renovated generally, and presents a very attractive appearance.—Arabian Nights is the next attraction at Havlin's, and Frankie Kemble, Loie Fuller, Hattie Grennell and Richard Carroll will be in the cast.—The latest minstrel organization, McNish, Ramza and Arno's co., will inaugurate the season at the Grand.

LOUISVILLE.

Theatrically considered, Louisville just now is the quietest place on earth. All of the regular places are closed; and, with the exception of the Musical Club concert at Phœnix Hill Park 13, not even an amateur event disturbed the serene condition of affairs.

Items: Manager Osgood will return early and will immediately take steps towards putting Harris' in perfect shape for next season.—Emile Bourlier, of the Masonic Temple Theatre, is pictorially represented in the latest issue of *The Elk*. He is a prominent member of the Order and an officer of high rank.—Florence Knight and little daughter left 14 for Chicago. It will be remembered the little one received an injury while playing here with Burr Oaks. She is now entirely recovered, and will be on the road next season.—Macauley will open as announced in last letter August 28, with Conried's Opera co.; the Masonic will open same date with McNish, Ramza and Arno's Minstrels; the New Buckingham August 5 with the Rose Sanger Burlesque co. Harris' will also open early; attraction not yet announced.—Orrin Johnson has flattering prospects for an engagement in a New York stock co. He is a Louisville boy who will make his mark. His season with Effie Ellsler gave him valuable experience, and provoked no little favorable comment from the press.—Georgia Davids departed early in the week for Crab Orchard Springs. She made very guarded comments upon the Norton affair, which occurred while she, in company with her mother, was a member of the household. Her preparations are almost complete, her progress in study satisfactory, and she says her tour under Mr Norton's management will not be interfered with by the affair.—The Grand Central will reopen August 1.—The Musical Club concert 13 was a magnificent success. The programme was first-class and exceedingly well rendered.—Frank Van Dorn, of Harris', is a very weary man. Unless something happens to disturb the eternal calm that prevails, he fears for his mental faculties.—Our show folk are scattered, Macauley is in New York, Whallen is in Washington, Gene Elrod in Chicago, George Bailey in Milwaukee, Osgood in the East, Emile Bourlier in New York, while Al. is stopping at Hermann Schwabacher's Summer resort on Fourth avenue, this city. Colonel Savage is in the country, as is W. H. Meffert, and Buck McKinney is at the ball-park. The whereabouts of Harry Johnson and Henry Deitzman are not known, but the statement that they are at either Saratoga or Long Branch is doubted.

BALTIMORE.

There is absolutely nothing doing in the theatrical line here at present, and all indications point to a continuance of this state of affairs till the opening of the regular season in the Fall.

Items: The Lyceum Opera co., now singing in Washington, gave a very enjoyable sacred concert at Bay Ridge, an excursion resort near this city, last Sunday.—Mrs. Wm. Winter is the guest of Mrs. John E. Owens at her home near Towson, Md.—Your former correspondent here, Harry P. Galligher, has been appointed a member of Gov. Jackson's staff, with the rank of Colonel.—Creston Clarke and Victory Bateman spent last week here visiting friends.

JERSEY CITY AND HOBOKEN.

Nothing worth mentioning is going on in theatricals in Jersey City, and in Hoboken, with the exception of Cronheim's Theatre, every place is closed.

George H. Murphy is drawing fair houses at Cronheim's this week, in Rudolph's Ambition and an olio. The specialists are very good, and include Sevillas, Murphy and Wells, John Daly and Annie Devere, Louise Montrose, Mons. Le Breton and others. Next week the Metropolitan Specialty co.

Items.—George H. Murphy goes with Fashions next season.—Charles DeKress joins the Leonzo Brothers co. opening in Baltimore, Aug. 27.—Fannie Osborne has engaged with Charles Erin Verner.—Albert Schiller takes his benefit 26; Ed. M. Ryan will manage the stage.—Mr. and Mrs. A. J. Faust are with Rudolph's Ambition. This is only a summer snap.—An amateur co. starts out shortly from Hoboken.—Harry Simon, manager of Jacobs', is the happy father of a new boy baby. It made its first appearance at Asbury Park last week.

CALIFORNIA.

LOS ANGELES.

Pavilion (McLain and Lehman, managers): The Pyke Opera co. still continues to draw good houses. Olivette was put on 2d and ran three nights. Mikado was given at matinee July 4. H. M. S. Pinafore drew crowded houses 5-7, including matinee 7, which goes to prove, although old, Pinafore has lost none of its attractiveness. The whole strength of the co. was seen in the production. Olivette 8, Three Black Mantles 9-10, Martha 11-13, and Ruddygore 14, which closes the present engagement here of four weeks. Mr. Pyke intends having several new operas ready to produce this Fall and I hope to see him and his excellent co. here again before long. Lizzie Evans comes 16, for a week, under management of T. W. Okey, as McLain and Lehman sever their connection with the Pavilion at end of the opera season. They will devote all their time to building the Burbank Theatre.

Grand Opera House (Harry C. Wyatt, manager): Denman Thompson opens the house after its being thoroughly remodeled 9, in The Old Homestead. A packed house is assured for the opening night. Fanny Davenport in La Tosca 16, and Salsbury's Troubadours 23.

SACRAMENTO.

Metropolitan Theatre (L. Henry, manager): A real treat in minstrelsy was afforded the people of Sacramento by Lew Dockstader and his co. 6-7. Crowded houses greeted them at each performance. The local hits were especially good, and took well with the audiences, while the specialties were quite pleasing. Barry and Fay (return engagement) 19; Lizzie Evans 27-28; Fanny Davenport 30-31.

Items: Charles Hall, treasurer of the Bush Street Theatre, San Francisco, has concluded a lease with the owners of both theatres in this city, and takes possession at once. Mr. Henry, the present manager, still retains his position.

SAN DIEGO.

Leach's Opera House (J. G. Stuttz, manager): With the assistance of Henri Fairweather and Mlle. Wilfrida, of San Francisco, the Stuttz co. produced Pinafore week of 2d with gratifying results financially, and taken in all it was an artistic success. Pinafore has been frequently given in this city, but was never sung with the spirit noticeable in the Ralph of Mr. Fairweather, Josephine of Mlle. Wilfrida and Captain Corcoran of Charles Marshbank. Celeste Marchael made a hit in Hebe. The opera will be presented at the Theatre Del Coronado Monday, and will be followed here by The Rose of Auvergne next week.

COLORADO.

ASPEN.

Rink Opera House (E. C. Rice, manager): Webster-Brady Dramatic co. played 6-7 to rather unsatisfactory business, presenting After Dark and She. The co. is far from strong, and it is quite unnecessary to comment on She; it is weaker, if that were possible, than the story, and the production relies on its scenery and effects rather than its merit for success. The stage at this theatre is a small, crude affair, and it was impossible for the co. to get up but a small portion of its full car load of splendid scenery and accessories.

CONNECTICUT.

TORRINGTON.

Opera House (F. R. Matthews, manager): The Julian Comedy co. the past week to good business. The co., as a whole, is a good one and merited the generous reception accorded it.

Item: Charley Way, manager of Gus Hill's co., was in town last week visiting his son, who makes his home here with his grandmother.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Merry War will be given this week at Albaugh's. Grand Duchess next, to close Summer season.

Theodore Hamilton will appear in Dr. Jekyll and Mr. Hyde at the National this week.

Mariande Clarke had a benefit last Friday afternoon and evening at Harris'. Among the volunteers were members of Clarke's co., of the Lyceum Opera co., Mr. and Mrs. Harry Buckingham, Tim Murphy and others.

Denham's Dramatic co. gave Rip Van Winkle last week at Johnson's Family Theatre. Nick of the Woods this week.

DAKOTA.

BISMARCK.

Athenæum (J. D. Wakeman manager): Robert J. Burdette delivered his lecture, "The Rise and Fall of the Mustache," 12, to a good audience. Burdette is a great favorite in this part of the country, and every one who heard him was delighted.

ILLINOIS.

ROCKFORD.

The annual meeting of the stockholders of the Opera House Association was held 10. Manager Jones presented his annual report, which was financially acceptable. A seven per cent. dividend was declared. Manager Jones was unanimously re-elected. The directors, in appreciation of his successful management, voted him a handsome raise in salary. There has been 108 attractions during the season. The gross receipts were $25,000. The season opened Sept. 6 with Frederick Warde. The following are some of the prominent cos. and their business: Silver King Sept. 17, good; McGibeny Family 19, light; Jarbeau 22, good; Kate Castleton 24, good; Lotta Oct. 3, good; Devil's Auction 10, good; Alone in London 17, good; Lillian Lewis 20-22, small; Richard O'Gorman Nov. 1, good; Dunlap Opera co. 7-8, fair; Fowler and Warmington 11, good; Murray and Murphy 16, good; White Slave 18, small; Eunice Good ich 21-23, fair; Fanny Davenport 28, fair; Joseph Murphy 29, big; Two Johns Dec. 7, good; Boston Ideals 10, good; Newton Beers 13, small; Dan'l Sully 16, fair; the Dalys 21, fair; Mattie Vickers 26-27, small, and Lights o' London 30, small.

GALESBURG.

The wholesale drygoods house of Holmes and Scott, of New York City, who have a branch house in this city, have purchased the Academy of Music building here, and when their improvements are finished, it will be called the New Galesburg Opera House. A large force of men are now at work completely remodeling the interior. An entire new stage is being put in, with new curtain and scenery. A new horseshoe balcony is being constructed, and the whole seating capacity will be 1,100, and all new-style opera chairs. It will be opened in September under the management of W. F. Bailey, an old resident here, and also one of our leading business men. Your correspondent takes pleasure in heartily recommending him to the profession.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): House dark since week of June 25.

Foster's Opera House (William Foster, manager): Bartholomew's Equine Paradox week of July 2, with matinee, gave satisfaction to large audiences.

Capital City (W. C. Ross, manager): Dark at present. Good attractions for September. Closed in August for for repairs.

Items: Manager Macoy, of the Grand Opera House in Topeka, Kan., is in the city, the guest of Manager Moore.—Manager Moore's family has gone away for the Summer—Miss Eleanor to Portland, Ore., Miss Libbie to Leavenworth, Kan., and Mrs. Moore to Eldora, Iowa.—Manager Foster made a flyipg visit to N w York July 9. While there he was the guest of Treasurer Cud Given, who is at Taylor's Exchange booking for coming season

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Globe Theatre co. has been drawing large houses in spite of very warm weather all week.

MAINE.

PORTLAND.

Greenwood Gardens (C. H. Knowlton, manager) The weather is hardly conducive to open air performances, and as a result the Rice and Barton co. have not been liberally patronized, although their people are clever and deserved larger audiences. The fact is, our people are not such lovers of variety that they will undertake a trip to the Gardens for the best specialty co. on the road. Opera is what they want, and are going to have it on the 30th, when Arthur Wilkinson, James Gilbert, Alex. Bell, Frank Moulton, and Misses Florence Bate, Marie Bell and a goodly chorus commence a month's engagement. This is a wise move on Manager Knowlton's part, and meets the approval of his patrons. Wilkinson is expected shortly, and will commence work immediately on his arrival.

Items: Leila Farrell is at home on a vacation.—Rice and Barton made a big hit with their "Boarding House" ditty, and the song was decidedly apropos of many Island tables.—The music at the Garden continues good, although a few new selections would be appreciated.—It is consoling to realize that the season of opera will bring us a prima-donna who is possessed of some ability, and the long-felt want of former seasons will be fully provided for.—Stage-Manager Huber is a worker, and his afterpieces have been original as well as amusing.

AUGUSTA.

Items: Charles F. Knight, better known as Yankee Knight, died at the Soldiers' Home on July 10, aged 49. Deceased was a favorite comedian on the Eastern circuit, and for a number of years past has been attached to various traveling cos. He played "Gumtion Cute" with Anthony and Ellis' Uncle Tom party for three successive seasons, and was also with Atkinson and Cook. He was a native of Biddeford.—Wallace and Co. and Miller and Freeman are having a lively time butting one another in New Hampshire. The former is billed for Gorham 19, and the latter came in and took possession of Wallace's bill-boards, and placed their own dates of 17th over the others. This was pretty sharp practice, as it cost Wallace quite a sum for the boards.—The following troupes are now touring this State: Bangor Opera co., Atkinson and Cook's Dramatic co., Curtis' Star Theatre, Lucier Family, Stover's Uncle Tom's Cabin, Gorton's New Orleans Minstrels, Boston Ideal Colored Troubadours, Rice and Barton's Comedy co., Marz's Variety co., Comical Brown Concert co., and three circuses, viz.: Forepaugh's, Wallace's, and Webb's.—W. R. Noble, of the Claire Scott co., is rusticating at Georgetown, Me.—J. K. Mills leaves Boothbay 18, to join Master Golden at New Harmony, Ind.—J. J. Farrell is taking a vacation at Bangor, his home.—The Mirror can always be found at the bookstore of J. Frank Pierce, Augusta.

BATH.

Items: Mr. and Mrs. Charles Grove are guests of Mr. and Mrs. John Stetson on their yacht, which left here for Boston on the 18th.—Henry Mann, of Wallace's Circus, is in town.—George M. Dauphin is here for the Summer.—Gorton's Minstrels are on the K. L. R. R. circuit doing good business.—A great year for circuses—three in one week at Lewiston—Wallace's, Miller and Freeman and Forepaugh's.

MASSACHUSETTS.

NEW BEDFORD.

Of theatrical news there is absolutely none in this vicinity. The principal interest here, as elsewhere throughout the country, is centred upon the sick bed of that gallant soldier, General Phil Sheridan, who is fighting with the grim angel death at Nonquitt, a few miles from this city.

Forepaugh did an immense business here 7; one of his valuable horses injured in the smash-up on the Old Colony road, and left here to be doctored, died last week. There was an unusual number of sharps in the train of the big circus, and New Bedford people were obliged to keep their eyes open to keep from being swindled.

Items: New Bedford Lodge of Elks and their friends had a grand steamer excursion to Hyannis 15. A fine musical programme was carried out on the boat and on shore. Manager Frank C. Bancroft engineered the affair in his usual thorough manner. Mr. Bancroft was a delegate from this city to the recent meeting of Elks in New York.

A manager who has been here several seasons with attractions was in the city a short time since, and informed me that a brotherhood of managers had voted to exclude correspondents of most of the dramatic papers from entertainments, and he advanced some queer arguments to support the justness of the move. He thinks correspondents should not speak their minds about the quality of a play or company, but if they can say nothing good they ought to keep silent, and quotes an instance where a number of cities cancelled their dates simply on account of an adverse notice from a representative of a dramatic paper. This seems to me to be giving a premium to managers to overrun a town with poor goods, and is unfair to local managers who depend upon this source of information to determine what attractions shall be booked by them. There are instances, of course, in every paper where spite, for some wrong, fancied or real, has been vented through the correspondents' department, and publishers ought to dismiss any *attaches* whom they are positive indulges in such cowardly attacks on a meritorious performance. Such actions have done much to injure all the papers with the profession. But as a whole, it cannot be denied that the out-of-town staff of a dramatic paper like The Mirror is of great use to managers both travelling and local, where they are unbiased in their criticisms.

SPRINGFIELD.

A second eventless week—so dull that nothing but a strict regard for the truth keeps me from saying that less than nothing occurred.

Items: Genial George Osborn, lately advance agent for Hennessy Brothers' Minstrels, is intrenched behind the desk of Hotel Commercial, Willimantic, Conn., temporarily.—It is safe to infer that Joe Murphy has a financial interest in the tour of Harry Crandall, of Peck's Bad Boy fame, in his old play Help, as Manager W. G. Davis is to control the venture.—Comedian Henry Yorkey, of the Hennessy Brothers co., will give up minstrelsy next season to be one of the 'Frisco Quartette with Grieve's Sunny Southern Home co.—The Elks shore dinner, 12, passed off most happily, and is best described by the word, sumptuous. The calling of one antler man who desired a few mussels for "some of those red-headed clams," and the departure of another after getting outside of as much sea fruit as possible, with a clam suspended as a watch-charm, were among the incongruities of the affair.—The dramatic editor of a local sheet, who, unless he has just awakened from a Rip Van Winkle slumber, ought to be aware that Neil Burgess graduated from the vaudeville years ago, refers to him as "a variety actor."—Add two to the list of 'cycling professionals. The Overman co. have shipped to Hi Henry two Victor safety wheels; one, a full nickel, is to be used by Mr. Henry; the other, a full enamel, by a member of his minstrel co., in cork, in their street parade.—The announcement that Captain Jack Crawford in Fonda is to be supported by Cryptie Palmoni, would seem to indicate that the starring tour under his brother John's management has been abandoned.—Perkins D. Fisher, of the Cold Day co., is the latest to have the special car fever.—I wonder if Den Thompson or Ed. McFarland ever went from Gotham to Swanzey without a stop-over here? Guess not. At all events, last week was no exception to the rule. McFarland, Ryer, Goatcher and E. G. Gilmore stopped off Monday and took a carriage ride over the city with E. G.'s brother Dwight, of the Opera House. Phil Goatcher also looked over the house with a view toward brush labors soon. As might be expected, the roster of Henry's Theatre co. includes some noted play pilferers.—Frank B. Carr and Joseph J. Sullivan's connection with The Blackthorn last season was not satisfactory enough to warrant its continuance longer.—Janauschek's next tour, it is now said, will terminate in Australia.—Charles Perkins, of the theatre staff, is using his surplus energies in organizing a campaign drum corps. As a drum major he is hard to beat.—Exalted Ruler Denver and Secretary Whitman represented Springfield Lodge, B. P. O. E. No. 61, at the Grand Lodge which met at New York last week.—*The Homestead* speaks of The Mirror as "that best of all dramatic papers."—Edmund Severn, Jr., J. S. Durkee, W. J. McGarrett, F. G. Rollins and O. H. Southland, of the theatre orchestra, have left for the Twin Mountain House, White Mountains, to fill their annual Summer engagement. Mr. Severn was given a *musicale* by one of his friends previous to his departure.—The new theatre plans which have lain dormant f r some time are now to be pushed to a finish.—Proprietor Gilmore, spurred on by coming competition, has begun improvements, which will include new exits, scenery and more seats, ventilation and lights, also redecorations.—Professionals will be sorry to learn that *The Stage*, the house programme, which, under Publisher Orr's five years' guidance, gained such a reputation that Kate Claxton and other stars used it exclusively on their travels, has been so "queered" by a music dealer in six months that it is no more.—The information was current some time ago that Maude Banks had secured Miss Ives' play, Lorine, recently tried at Detroit, but Charles Cook says it is without foundation.—A well-known resident of this city, I am told, has written a play in which he has drawn upon the characters and incidents of the late Dr. Holland's famous tale, "Baypath." The only wonder is that some one was not thoughtful enough to have done the same thing long ago, for the story, which tells in a half-romantic, half-historic way of the early traditions of the Connecticut Valley, its settlement and the old Bay road, is in the author's best vein, and was never outshadowed even by his later literary work while editor of *Scribner's*."

TAUNTON.

Forepaugh pitched his city of tents here 10, showing to large crowds both in the afternoon and evening. The performance was one of the best ever given here. There is in all over forty different acts, each and every one well done. It is one of the few circuses a person can attend without regret afterward. The street parade was very good, and was viewed by at least twenty-five thousand people.

HOLYOKE.

Items: Colnen's Orchestra, of Springfield, has been secured for the Opera House the coming season.—Your correspondent at Northampton seems to be using every effort to arouse the people of that backward town to their need of a new opera house. The present structure is by many considered unsafe. A new edifice should speedily be erected.—Another professional acquaintance, George William Stoddart, has joined the silent majority since my last letter. His Elder Sniffles was almost as strikingly prominent as Niel Burgess' Widow. His obituary gives the date of his retirement as 1885, but it is a mistake, as it was Feb. 18, 1886, that I met him here with Niel Burgess.—Mora's season, which recently closed, was probably the most successful one she has ever played.—Kittie Rhoades is rusticating on her farm, "Rhoades Lodge," Auburn, N. Y. She combines business with pleasure, however, and is making steady preparations for her next season, which promises to be even more successful than her last, which was very satisfactory.—Frank F. Holland recently favored the rurals at Phenix, R. I., with a recital of "Ostler Joe." He not only escaped with his life but received a "bucket" and an encore.

LYNN.

Music Hall (James F. Rock, manager): Professor Mohr amused a large number of school children 4.

Items: Manager Rock is sketching at Magnolia.—The remodeled Coliseum will be called Proctor's Theatre.

HAVERHILL.

Forepaugh's Circus 13 gave two interesting performances to crowded canvases.

Item: Workmen are busily engaged in clearing away the debris at the scene of the Opera House fire, and everything is being done to expedite the work of reconstruction. The new Opera House will probably be ready in October.

MICHIGAN.

GRAND RAPIDS.

Our theatres are given over to carpenters and painters at present, but the season will open rather early with the engagement of T. P. and W. Minstrels at Powers' July 26, and Star Opera co. at Redmond's August 13 for two weeks.

Items: Sol Smith Russell's co. is rehearsing at Powers', and will open their season in Greenville, Mich., 16.—T. P. W.'s Minstrels are in the city holding rehearsals at Redmond's, and will open their season at Powers' July 26.—Alba Heywood has just organized a co. here, including the superb trio, Dewy Heywood, Allie Cheatham and Henry King, and is making a tour through Michigan, having opened the season at Holland, Mich., July 10.—Manager Charley Garwood's list of bookings for Powers and Redmond's is as brilliant as his own diamond pin, and that's saying a good deal.

PORT HURON.

Barnum and Bailey's Show exhibited here 4. The tent was packed in the afternoon and about half full in the evening.

LANSING.

Barnum's Circus, 14. Opera House closed until the last of August, when it will be opened by Sol Smith Russell.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): The house has been closed for several weeks past and theatrical business is at a stand still; Dockstaders' Minstrels appear here Aug. 7. No bookings.

BIG RAPIDS.

Opera House (C. H. Milner, manager): Has been dark all the week; next attraction Sol Smith Russell, 17; Anderson Novelty co., 20-21.

MINNESOTA.

ST. PAUL.

People's Theatre (C. J. Wilson and L. W. Walker, managers: Week 9, Our Boys. A large and fashionable audience greeted the initial performance, even the side aisles and foyer were occupied; social parties filled all the boxes. The occasion was the professional debut of Miss Adah Hawkins in the role of Violet. Miss Hawkins has a pleasing voice, good facial expression, a graceful, petite figure and impulsive in action. The part of Violet, though not an exacting one, was played by Miss Hawkins in a commendable and praiseworthy manner, yet with some noticeable defects that may in time be overcome by careful training. She displays good dramatic talent that gives promise of a bright future. Her reception was an ovation, and she was enthusiastically called before the curtain and presented with numerous floral tributes. Chas. Stanley was perfectly at home in the part of Middlewick, the butterman, and was the centre of the play. His earnest, emphatic, yet natural impersonation of the part was decidedly relished and greatly applauded. Mr. Stanley was the original creator of this part in Our Boys during the long run that it had some years ago at the Chestnut Street Theatre, Philadelphia; Lizette Le Barron as Mary Melrose made a fine characterization of the part, investing it with a sprightly, vivacious vein that made her charming. Mrs. Mary Myers was excellent as Clarissa, and possesses the happy faculty of presenting her various roles in a very pleasing and graceful manner. A. S. Lipman, as Charles Middlewick, played the part in his usual easy, gentlemanly manner. Chas. Coote impersonated Talbot Champneys in a style that certainly ranks him a high-class comedian; he kept the audience in a merry humor throughout the play. Ada Deaves gave a good impersonation of a London lodging-house servant. The play was well staged, and the co. gave an exceedingly good performance throughout, drawing well-filled houses during the week.

Items: Manager L. N. Scott, of the Grand Opera House, has returned from New York, having booked all the leading attractions for the coming season.—Manager Edwin P. Hilton has resigned from the Olympic Theatre. Mr. Conolly, the proprietor, made him a liberal offer to remain, which Mr. Hilton did not accept. Mr. Hilton is a good manager, and will no doubt em-

bark in some enterprise in this city the coming season.—We are having quite warm weather, up in the nineties, yet Kohl and Middleton's Dime Museum drew a good week's business.

MINNEAPOLIS.

Since the closing of the Grand for the season the smaller theatres and the Museum have had a large harvest of dollars.

At the People's Theatre the audiences that have greeted the Deshon Opera co. have been uniformly large and enthusiastic. This co. has some singers of great merit, especially the chorus, and each of the principals has excellent histrionic ability as well as a good voice. Frank Deshon has sustained his roles with remarkable success. As Gaspard the Miser, as the chief villain in Erminie, and in Three Black Cloaks, he has shown wonderful versatility. This house has provided delightful entertainment for its clientage, and the management deserves the success it has had.

The Pence Opera House, which was closed in disaster a few months ago, reopened on June 30 with an adaptation of Irving's Faust, under the management of Frederick Bock. The presentation was a success, Bock as Mephisto and Mrs. Bock as Marguerite playing their roles with great power. This house will run through the Summer, giving plays the right to which Mr. Bock has bought in New York.

The Dime Museum is doing a good business each week. The energy and enterprise of Manager McCaddon have done much toward enhancing its popularity.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): F. L. Hunt gave True Blue, 12-13, assisted by local talent, for the benefit of the Women's Relief Corps. Mr. Hunt is an actor of considerable versatility, and his play is one of stirring interest. Of the amateurs the following are especially deserving of notice: Misses Beulah Gilman and Rhea Johnson and Messrs. J. A. Wharton, John J. Boobar and J. G. McKelvy.

MISSISSIPPI.

ABERDEEN.

Temple Opera House (G. W. Elkin, manager), has been dark the past week, in consequence of the cancelling of Georgia Minstrels.

Items.—The Opera House is undergoing general repairs, and will present a beautiful appearance at its opening of the regular season with Fair Week early in October. Bookings for the coming season are progressing rapidly.

MISSOURI.

KANSAS CITY.

Music Hall, Robert Macaire, with the following cast of characters, was produced Friday, and has continued all this week to draw large and enthusiastic audiences: Robert Macaire, Mr. Charles Shackford; Jacques Strop, Chas. A. Gilbert; Marquis, Jerome Sykes; Count, Chal Hartley; Leon, John C. Garr: Gigat, George Pyke; Ben the Butler, George Harlan; Duc de Falaise, Charles Eccleshall; Sergeant, Robert Thomson; Rosalie, Marie Roe; Princess du Pompadour, Minnie Sharp; Fanchon, Gussie Brenner; Capt. Pastille, Kittie Clark; Athalie, Grace Hallings-Morit; Younne, Agnes Sherwood; Mr. Shackford, as Robert Macaire, made the hit of the opera. He has a fine voice and sang his role creditably, and was fully equal to the demands of the part. The Jacques Strop of Mr. Gilbert was a clever bit of real comedy, and kept its audience in perpetual good humor. Marie Roe, who looked exceedingly pretty in white silk dress and white pompadour dressed hair, shared the honors of the engagement with Mr. Shackford. Her rendition of the Lullaby Song gained her recalls and hearty applause nightly. Minnie Sharp, as Princess Pompadour, created a good deal of merriment with her ludicrous appearance. Mr. Jerome Sykes, as the Marquis, sang exceedingly well. He is a decided acquisition to the co. The remainder of the cast was in excellent hands. The chorus was in splendid voice. The opera scored a genuine success.

Items: Herman Perlet, musical director of the Thomas Opera co., is now a devotee of the bicycle, and can be seen most any afternoon riding gracefully in the Casino riding school. In my incomplete list of wheelmen given in THE MIRROR two weeks ago, your correspondent forgot to mention that brilliant actor and playwright, William Gillette, of Private Secretary and Held by the Enemy fame, who is an enthusiastic wheelman.—Charles Shackford, of the Thomas Opera co., sang at the Cathedral Sunday, and Mr. Shackford is making a host of friends here.—The news in the last MIRROR that our Billy Thomas is to put a comedy on the road was well received here, and his host of friends wish him more success than he anticipates in his new venture.—They do say that a certain scurrilous dramatic sheet of your city changes its correspondents here weekly. Maybe that accounts for "the largest circulation of any dramatic paper in America." At any rate, from a monetary point of view, it is a money making scheme.—A. C. Gunter, the dramatist, was in the city during the past week.—The Mascotte will be given next week.

NEBRASKA.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): House empty week ending 14th. Eunice Goodrich's co. will return 23d for week, at Summer prices.

People's Theatre (R. S. Browne, manager): Weber's Comedy co. opened 12 for three days' engagement to light house. The weather was excessively warm, and the show suffered in consequence.

Items: Wertz Brothers, Laschaller and Co.'s Circus, which was reported through my former letters as starting from this city early in the season, in spite of the good business which it was reported as doing throughout the Northwest, came to grief in Denver, and was left high and dry there. I am told by a member of the co. that a new man was taken in as treasurer on the way West, and that in some unaccountable manner the profits were always *non est*. The original treasurer will probably return to his post, instead of continuing in advance, and the show will continue its tour without the enterprising "treasurer," however, and also without one member of the original firm.—Fred. Funke and Robert McReynolds are outing in the wilds of Wisconsin.—Your correspondent called on R. S. Browne, of the People's, in regard to the report that he was about to sell out the theatre, and was informed by him that there is no truth whatever in the report; that he has two and a half years yet to run, and that he thinks he can make it pay better than ever. As an indication of the value of THE MIRROR as a dramatic paper, I will say that Mr. Browne, since the line in my letter of two weeks since mentioning the rumor, has received dozens of letters from managers wanting to know the facts in regard to the change. Mr. Browne has hosts of friends in the profession, who, in common with your correspondent, would regret to see him leave the house.—The indications are that next season will be an especially good one in this part of the country for theatricals. Crops never looked finer, and business in all lines is growing better every day.

NEVADA.

CARSON CITY.

Carson Opera House (George W. Richards, manager): Salsbury's Troubadours had a fair house June 29, and gave a most enjoyable performance. Mrs D. P. Bowers was welcomed on July 6 by a large and enthusiastic house, and closed her season at Reno on the 8th.

Item: Lew Dockstader has purchased the interest of Mr. Grau in the management of the minstrels, and now has the entire control of the same. They appear here to-night (10), and every indication is for a large house. Wallick's Silver King follows.

NEW HAMPSHIRE.

MANCHESTER.

Miller and Freeman's Circus to good business 10. It ranks well up among the 25-cent circuses.

Items: The Opera House reopens August 7 with Johnson and Slavin's Minstrels.—Forepaugh is well billed for 28 inst.

NEW JERSEY.

ATLANTIC CITY.

The amusement-loving public of this "city by the sea" are having a superabundance of entertainment furnished them at present. There are innumerable concerts, from the sacred (so called) one of the Sabbath to that presented nightly at the beer-halls along the "board walk." The visitor fond of opera may listen to the tunes of his favorite composer, and laugh at the (improvised for the occasion only) libretto that foams with surfy jokes and as a parting night-cap he may witness the murder of the Queen's English in the most approved dramatic form.

Grand Opera House (A. S. Pennoyer, manager): The Wilbur Opera co. played a highly successful engagement the past week. The reduction in prices to a Summer schedule was very satisfactory to the management, as good audiences greeted every performance. Miss Kirwin was very much enjoyed for her artistic rendition of the various roles assigned her. Monday and Tuesday evenings and Saturday matinee the Grand Duchess was presented; Wednesday and Thursday, Girofle-Girofla; Friday and Saturday, La Mascotte. The supporting members of the co. are well adapted for their respective parts. The costumes were brilliant and the music was well rendered by principals and chorus. Much credit can be given Prof. Dooley's orchestra for their fine execution and excellent work in the various operas. This week their repertoire consists of the Two Vagabonds, Monday and Tuesday and Saturday matinee; Princess of Trebizonde, Wednesday and Thursday evenings; Fra Diavolo, Friday evening, and Three Black Cloaks, Saturday evening; Muggs' Landing July 23.

Casino (William Davidge, Jr., manager): The comedy, Our Strategists, will open this place of amusement July 16. It is under canvas.

Howard's Ocean Pier (J. N. Fort, manager): The Rising and Hamilton Opera co. will open this "theatre on stilts" on Wednesday evening, July 13, with the new comic opera by Westerndorf, entitled Florette. The principals will be Loie Fuller, Grace Lippincott (daughter of the celebrated writer, Grace Greenwood), Will Rising and William Hamilton. A large chorus has been engaged, and the orchestra will be led by Anthony Rieff.

The grand spectacular production, Pain's Burning of Moscow, opened Saturday evening, July 14, in the vast auditorium. There were 6,000 people seated. It was a grand performance, and was highly appreciated by the large audience assembled. There were many features introduced previous to the destruction of Moscow, which were of a pleasing order, such as bicycle acts by the Martel Family, Indian club-swinging by Hercules Costelloe, and a quick give-and-take sparring exhibition by two prominent boxers; Russian sports and various athletic exercises, Cossack drills, intricate marches, etc. The burning of the city was simply startling, and the brilliant display of fireworks was indeed great. The colossal painting of Moscow was well executed by Joseph Harker, the celebrated scenic artist, and his assistants. The exhibition was under the able management of Thearle and Cooper. This spectacle will be exhibited every Thursday and Saturday evening during the Summer, weather permitting.

Items.—N. B. Gross, Mantell's agent, and Doc Hartley, your Philadelphia correspondent, were seen last night promenading the famous board-walk which skirts the beach, chatting pleasantly together. The doctor seems to enjoy himself hugely on his weekly visits.—Frank Mayo and family left for their "Davy Crockett Lodge" last week at Canton, Penn. Your correspondent will miss this ideal entertainer, as we chatted often together on the "Porch," and round about the hospitable Mansion House. Mr. Mayo took his hot bath (salt) daily, and feels much invigorated, and ready for another vigorous starring season.—The theatrical element here is still "booming," all having a royal good time. They drop in very often to see "Friend Pennover," who invariably invites them, one and all, to his sideboard, which he keeps bountifully supplied with wet goods.

NEW YORK.

TROY.

Items: Midsummer in Troy is dead theatrically, but lively in the way of circuses, excursions and picnics, while Pleasure Island presents novelties weekly, the current attraction being A. O. Babel, the cowboy pianist, who is attracting largely; next week the American Wild West is announced.—The local theatres are dark, but are being thoroughly overhauled and renovated, and in the instance of Rand's Opera House, enlarged and greatly improved, which house, when completed, will be one of the handsomest in the country. Under the management of Gardner Rand and E. S. Strait, the season will open early in October.—Jacobs and Proctor again manage the Griswold Opera House, all reports to the contrary notwithstanding, and will open Aug. 13 with Tony Pastor.—Manager Ford reopens the Troy Theatre on the same date with vaudevilles.—The Music Hall this season will play weekly concerts and operas.—The local industries are all doing finely, and next season here promises to be booming.—Troy has quite a theatrical colony which, augmented from time to time by visiting professionals, has made it a veritable Rialto. Among those who have graced our street this Summer are: Beatrice Cameron, Charles Mortimer, Claire Scott, S. K. Coburn, T. D. Frawley, Theo. M. Brown Evonia Gaintz, Stephen Leach, R. H. Barnes, Edward Harrigan, J. H. Allyn, Frank O. Ireson, Will Benedict, D. F. Geddes, Helen Russell, Harrie R. Barlow and Harris Clarke Fitch.—The Summer company organized for Saratoga by J. S. Kuvel disbanded after one week of bad business.—I accord in advance a success to J. Edwin Leonarde in the new play Terry, to be produced at Norristown.—Nothing is known here of the Summer opera season proposed by Fred. McCloy in last MIRROR.—The Florences favor Troy next season, and J. J. Fitzsimmons may expect a cordial welcome.—Beatrice Cameron is en route to London, where she supports Richard Mansfield.—Charles Mortimer, whose voice has been heard in several of our choirs this Summer, leaves in a few days to commence his season in Broken Hearts.

ELMIRA.

Opera House (W. E. Bardwell, manager): Closed.

Madison Avenue Theatre (Wagner and Reis, managers): Dark week of 7; Fred. McCloy's Opera co. July 16, week.

Items: Jennie Eustace, of this city, has signed with A. M. Palmer's Madison Square co.—F. P. Egan leaves 17 to join T., P. W.'s Minstrels. He is considered to be the finest boy drum-major in the business.

CORTLAND.

Cortland Opera House (Smith and Robins, managers): Montegriffo Opera co. played 16-17 to fair business. Helene Adell in A Night in Rome 27.

PORT JERVIS.

Opera House (George Lea, manager): Lillie Clay's Gaiety co. will open the Opera House for the season on August 10.

Item: Mr. Lea is redecorating the Opera House and putting it in good condition for the coming season.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Helene Adell co. presented Tom Cobb, Colleen Bawn and Moths 7, 9 and 14, to large and delighted audience; 12 and 13 The Pirates of Penzance was given by local talent, composed of singers from the different church choirs in the city. Considerable dramatic ability was displayed, and the singing, with one or two exceptions, was better than that of a great many of the traveling companies.

BUFFALO.

Light opera was given at Music Hall the latter part of the week. The Merry War proved so agreeable that it will be continued during the present week. Among the artists are Paul Arthur, Harry Hilliard, Della Fox and Tillie McHenry. Haverly's reorganized Minstrels are at the Academy of Music Monday and Tuesday evenings of the current week.

ROCHESTER.

The past week was unusually dull in dramatic circles; with the exception of the energy exhibited by the new Lyceum syndicate, in the progress of their building, everything is at a stand still in this city.

OHIO.

DAYTON.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): The attendance during the past week has been unusually large. American Born was given 10, and was well received. The drama is filled with thrilling climaxes and situations, and is of the calibre that caters just to the taste of a great many patrons. A repetition would prove remunerative. Masks and Faces 14 was one of the best bills of the season, all doing exceedingly well. The Triplet of Charles Kent was a good impersonation. Mr Kent is certainly unexcelled in old man parts. Grace Raven surprised her many staunch admirers by the way she handled the part of Mrs Vane. It was by far the best work this lady has done at the Home. Helen Tracy made an ideal Peg Woffington. She never favors us with anything but good work. The rest of the characters were well assumed. The setting of Act II was beautiful and reflects the highest praise on Henderson and Smith.

Items: Wood Patton, ex-treasurer of the MacCollin Opera co., is home and has permanently connected himself with the C. H. and D. R. R.—Helen Sedgwick, of The Home co., was taken suddenly ill 11, but is now convalescent.—Manager Larry H. Reist, of the Grand, informs me that his bookings are the "cream of the road attractions."—Sam Henderson, of Memorial Hall, is entertaining Mr. Hay Fever, of Coldsville. Lawrence Hanley, Robert McNair, Harry E. Chase and Prof. B. B. Beck, of the Home co., made a quartette that mastered up sufficient courage to stand before a Dayton photographer. The Summer season at the Home closes Aug. 11.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Lester and Allen's Early Birds co. 7 to a very poor house, but a fair show. Their street parade killed their business.

Item: Upper Sandusky Lodge No. 83, B. P. O. E., twenty-five strong, accompanied by our Little Six band and orchestra, responded to an invitation to participate at the institution of Tiffin Lodge No 94, Thursday evening, July 12. Representatives from Marion, Mansfield, Springfield, Delaware, Toledo, Columbus and Findlay lodges were present—the latter twenty strong—accompanied by the K. of P. band. After the institution and installation of officers, a banquet was spread at the Hotel Shawhan, where toasts were responded to by Hon. I. A. Norton, George A. Clugston, Hon. P. M. Adams, E. B. Hubbard and D. D. Hare. The occasion was one of the grandest events ever held at Tiffin.

AKRON.

Nothing at the Opera House this Summer. There are no prospects for a new house this year.

IRONTON.

The New Masonic Opera House will be completed and ready to open by Sept. 17. Scenic artist D. B. Hughes is here at work on the scenery, and will have it finished in a few days. Nothing doing in dramatic business, but Manager El'sberry reports he has a number of fine attractions booked for season of 1888 89. He advertises in this week's MIRROR for an opening attraction between Sept. 17 and Oct. 4.

Eugene Robinson's Floating Palaces were at our wharf 12. They drew an immense crowd. Performance fairly satisfactory.

PORTSMOUTH.

Eugene Robinson's Floating Opera House and Museum was here 9-10. It is an exceedingly good show. Attendance poor, on account of rain.

Grand Opera House (H. S. Grimes, manager): Closed for season. Opens August 7 with Mitchell and Truesdale's co. Past season a prosperous one. A large number of splendid bookings for next season.

Item: Ironton Opera House reopens August 1 with Fred. Warde.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): T. J. Farron's Soap Bubble co. 2, week, to only fair business, owing probably to minor local attractions. The co. came directly from the East over the N. P. R. R., and have played forty-five weeks without rest. They go to San Francisco to-night (7) by steamer, where they will take one week's rest, opening July 16 for two weeks at the Alcazar Theatre. The company is a good one, and deserved better patronage than it received. Week July 9, Lewis Morrison and co in A Dark Secret, Dr. Jekyll and Mr. Hyde and Faust. Mr. Morrison's engagement is looked to with no little pleasure, as he is quite a favorite here. He will make a specialty of the Dark Secret, the prominent feature of which is the tank scene, representing the Thames River, and containing 22,500 gallons of water. His co. will, no doubt, do a large business here, and is ably represented by E. J. Abraham. Week July 16, McKee Rankin and co.; 23, benefit Ladies' Relief Society; 30, McIntyre and Heath's Minstrels; Aug. 6, Fanny Davenport.

Items: Robert C. Hudson, late manager of Fred. Warde, has invested $10,000 in a Southern Oregon ranch.—Manager J. P. Howe, of the New Park, has about completed his summer cottage at Sea View, where his family will spend the summer.—For some time past Dame Rumor had it that we were to have two new theatres here, but, with the exception of Hudson and Howe's scheme, the thing has died out, and at last we can give the credit of this undertaking where it belongs, to J. P. Howe and Robert P. Hudson. The theatre will be built by private capital, opposite the block upon which our new $750,000 hotel is being constructed. The plans for this theatre are about completed, and are under Col. J. W. Woods' supervision, of Chicago. It will be one of the finest theatres west of Chicago, and will cost between $250,000 and $300,000. A new theatre is sadly needed here.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): For the present week the attraction is Peck's Bad Boy. Dan Mason, who is stopping at Riverside, on our bay, has been specially engaged to play the grocery man.

Item: The Summer season at Keith's Variety Opera House closed last Saturday night. That Mr. Keith is the right man in the right place there can be no question. His taking the largest opera house and running it at popular prices was a venture few would have undertaken, and the success has been greater than was expected. Each and every attraction was first-class and free from all vulgarity or rudeness, and for these reasons alone our best society supported Manager Keith. The Fall and Winter season will open about September 1, and during the time of its being closed the house is to be entirely remodeled. The work of construction and decoration and many improvements for the comfort of its patrons will be commenced at once, and when finished will be one of the most comfortable and best appointed houses in New England. Many of the best attractions of the country are already engaged, and the idea of Mr. Keith's of giving the best at popular prices will be religiously observed.

TENNESSEE.

MEMPHIS.

Jackson Mound Park, with its new stage, scenery, etc., will be thrown open to the public Sunday night, 15. Louis Davis, manager, and Ed. H. Groppel treasurer. Mr. Groppel was connected with the Memphis Theatre for two seasons. Schnaider's Garden Comic Opera co., of St. Louis, will open in Girofle-Girofla. They have been engaged for several weeks, and will produce many of the light operas through the season. No doubt the attendance will be good, as it is the only cool place of amusement in the city.

Items: Maud Jeffries has returned from her studies in New York. She has contracted with the Lizzie Evans co. for the coming season. She has developed histrionic talent of a high order, and is tall and graceful. Her many Memphis friends wish her much success.—A. J. McLendon, the popular door-keeper of the Theatre, will probably resign that position, as he has recently been elected sheriff.—Our manager, Frank Gray, will also need a new treasurer, as the former one, J. W. Spears, is now with the McNish Minstrels. Joe is a clever boy, and will be very much missed.—Susie Greenwood spent the Summer here with her parents. She will be the prima donna of the Bennett-Moulton co., which opens in Providence, R. I., about the first of August. She has left the city; her health is much improved.

Jackson Mound Park (under the management of Louis Davis), commencing Sunday evening, July 15: Schnaider's Comic Opera co., of St Louis will open the season here, presenting Girofle-Girofla, with Pattie Stone as prima donna.

The Citizen Committee propose a grand Fall display, viz., the spectacular representation, the Commune, or the Fall of Paris, similar to the spectacle of Rome under Nero, lately produced at Cincinnati. Lon Leutrie, secretary of the Mardi Gras celebration, has the management of the affair, which will be produced the latter part of September or about Oct. 1 on an elaborate and extensive scale.

KNOXVILLE.

People's Theatre (W. H. Burroughs, proprietor): The People's closed this week; reopens next week with the Southern comedy entitled The Mountain Pink, Fannie Midgely as the star.

Bijou Theatre (G. W. Mitchell, manager): Continues to do very good business.

TEXAS.

EL PASO.

Myar's Opera House collapsed July 6th, and is a total wreck, with no possibility of repairs. The Opera House portion of the building will have to be rebuilt. El Pasoans are deeply grieved over the loss of their theatre, but are happy that no one was hurt. The people are desirous that it should be rebuilt at once, and a movement is afloat to get up a subscription to induce Mr. Myar to rebuild it. If it should be rebuilt it is to be hoped that it will be made strong and reliable. The public condemn the architects, Stewart and Carpenter, for having used brick for pillars, which was undoubtedly the cause of the falling of the building. This leaves us with no prospects of any theatres for this season, as there is not a hall in the city that a troupe could decently present a play in.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Home Dramatic co. 4, matinee and night, presented Forget-Me-Not to large houses. Wilber's Dramatic co. in The Cattle King 5-6, and Bandit King 7, to light houses. Co. snide; the trick horses, however, are excellent, as good as ever seen here. Jeffreys Lewis began a four nights' engagement 9 in Forget-Me-Not, to a select and appreciative audience. She will probably have good houses throughout the engagement.

WEST VIRGINIA.

HUNTINGTON.

Eugene Robinson's Floating Palace came 13-14 to excellent business, which the attraction deserves. Assistant Manager Verona was particularly courteous to his patrons as well as to your representative.

WISCONSIN.

MILWAUKEE.

The past week at the Park has been a repetition of great houses. The co. show marked improvement, and are giving great satisfaction. W. H. Broderick, the popular basso, had some trouble with one of the chorus, which resulted in his retiring from the co. Matters were satisfactorily arranged later in the week, however, and he resumed his place in the cast, much to the delight of his many friends, who enjoy his splendid singing.

Items.—Miss Ellen Bertram has signed a two-years' contract with Conried's Opera co. Sol. Smith Russell stopped here for a short time last week, on his way from his home in Minneapolis to Grand Rapids, Mich., where his co. is to commence rehearsals. Mr. Russell is to have a new play this season.—The contracts for the new Davidson Opera House have been awarded, and excavations for the building have been begun.—Rodricue and Turner's Minstrels were a failure, and returned after a few weeks' tour in this State.—Manager Rodolf, of the Grand, has retired, his experience having been a rather disastrous one.—Fred. Stillman, for the past seven years with Rentfrow's Pathfinders, is spending his summer vacation here with his folks. Mr. Stillman will rejoin the Pathfinders, Aug. 15. His sister, Lillian Stillman, will be a member of the same co.

MADISON.

Turner Opera House (Smith and Strasillspka, managers). Too many open-air entertainments caused poor business for Bayse-Davis Ideal co., week of July 9. This popular co. was greeted by crowded houses on their former appearance here, and deserved them this week. Deshon-Starr co. week of Aug. 27 is the next booking. Barnum has billed our town in great style for Aug. 1.

Item.—Bayse-Davis closed season here. Will open again Aug. 27, at Rockville, Ill.

CANADA.

WINNIPEG.

Princess Opera House (W. H. Leach, manager): Claire Pattee co. in repertoire to fair houses 2-7. The weather very warm. No further bookings this season.

Item: C. W. Sharp has severed his connection with the Opera House. W. H. Leach is now the sole manager.

OTTAWA.

Grand Opera House (John Ferguson, manager): Lilly Clay's Gaiety comb. drew well 11. Howe's Circus 10, did a fair business.

TORONTO.

Nothing stirring in the theatrical line; all theatres closed and undergoing their usual Summer renovations and changes.

Items: The Mikado co. had some difficulty before leaving Toronto. Their "Island Casino" engagement was a loss to the management. On the 11th inst. Judge Macdougall made an order setting aside an attachment issued at the instance of H. B. Reeves and Thomas Everts against the properties used by the Casino co. The attachment was issued to secure salaries due these men by Clark S. Sammis, the manager of the co. The evidence before the judge showed that the scenery belonged to Charles E. Mills, and the warderobe to one Buckheister, both of New York. They leased this property to Sammis, but J. J. Taylor, the property-man of the co., had charge of it. Sammis paid $75 a week for its use. As the latter does not own the property, no attachment could stand against it on the part of any of his creditors. The order consequently was "that the property of Mills and Buckheister be released from custody." It is understood that Sammis had some effects there, probably the music, and a new writ must be issued to secure these, or at least it must be definitely shown which is his property.—Louis Frechette, the Canadian poet, has been commissioned by the managers of the Theatre Francais, Paris, to translate King Lear for rendition during the Exposition of 1889.—The ushers of the Toronto Opera House will have their annual excursion to Niagara on August 2d. The boys are going to be largely patronized, as tickets are selling fast. I understand that Al. Davidson, the popular treasurer of the Toronto, has resigned, and will be business-manager for Pete Baker next season.

HALIFAX.

Academy of Music (H. B. Clarke, manager): The Huebner-Holmes co. began two weeks most auspicously on the 9th in Saratoga. The cast was well chosen. Special mention is due Sydney Cowell, who won the audience from the first. On the 10th Baby and Boston Boy, with Raymond Holmes as Baby. His topical song, "Liberal and Tory," introduced in the farce, was received with enthusiasm. J. H. Bunny is a clever actor. Charles J. Bell and Tyrone Power were excellent in their respective parts. On the 11th Faust and Bonnie Fishwife, to good house. The costumes and settings were in good taste. F. C. Huebner, C. J. Bell, T. Power and Miss Aigen took the honors in Faust. Sydney Cowell in Bonnie Fishwife displayed much versatility, and can not be too highly recommended as an actress of ability. This week, Not Guilty, Led Astray and Esmeralda by the same co. I am safe in saying no co. has pleased us so well for a long time.

MONTREAL.

Theatrical matters are at a stand-still here. Both theatres are closed for the Summer vacation, and no dime museums, circuses, etc., have visited us yet. Workmen are busy at the Royal, renovating it for the coming season, which opens in August.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

A. M. BARRON CO.: Big Rapids, Mich., July 16-21.
AUGUSTIN DALY'S CO.: London, Eng., May to the close of July.
A BOY HERO CO.: Atlantic, City; N. J., July 16—week.
A. R. WILBER'S DRAMATIC CO.: Cheyenne, Wyo., July 18-19, Boulder 20-21.
BOSTON IDEAL U. T. C. CO.: Minneapolis, Minn., July 16—week; St. Paul 23—week.
BARRY-FAY CO.: Stockton, Cal., July 18-19.
CATTLE KING (J. H. Wallick) CO.: San Francisco, July 16—two weeks.
CRYSTAL SLIPPER CO.: Chicago, July 2—six weeks.
CONRAD THE CORSAIR CO.: Chicago, Ill., June 18—indefinite.
DENMAN THOMPSON: New York, August 30—indefinite.
EUNICE GOODRICH CO.: Lincoln, Neb., July 23—week; Omaha, 30—week; Atchison, Kan., August 6—week; Leavenworth 13—week.
EFFIE ELLSLER CO.: N. Y. City July 2—indefinite.
E. H. SOTHERN: New York, August 13—indefinite.
FRED. WARDE: Portsmouth, O., August 1.
FANNY DAVENPORT CO.: Los Angeles, Cal., July 16-21, Portland, Ore., August 6—week.
FELIX AND EVA VINCENT CO.: Denver, Col., July 16—week.
GUS WILLIAMS' CO.: Helena, Mont., July 17-21, Bozeman 23 24, Billings 25, Miles City 26, Bismarck 27, Jamestown 28.
GEORGE J. CURTIS CO.: Millbridge, Me., July 16-21.
GEORGE'S THEATRE CO.: Alamosa, Col., July 16-21.
GEORGIE HAMLIN CO.: Spirit Lake, Ia.—for the Summer.
HENRY LEE CO.: Chicago, July 2—indefinite.
HUEBNER AND HOLMES CO.: Halifax, N. S., July 16—week.
HELENE ADELL'S CO.: Cortland, N. Y., July 27.
KATE CLAXTON: New York, Aug. 20—two weeks.
KIRALFY'S MATHIAS SANDORF CO.: New York, Aug. 20—indefinite.
LOST IN LONDON CO.: Red Jacket, Mich., July 19, Hancock 20 21, Ashland, Wis., 23-24, Duluth, Minn., 25-26, Brainerd 27, Fargo, Dak., 28, Grand Forks 30, Crookston, Minn., 31, Moorhead Aug. 1, Jamestown, Dak., 2, Valley City 3, Casselton 4, Wahpeton 6, Fergus Falls, Minn., 7, St. Cloud 8, Stillwater 9, Chippewa Falls, Wis., 10, Englewood, Ill., 11, Chicago 13—week.
LIZZIE EVANS: Los Angeles, Cal., July 15—week; Stockton 25-26, Sacramento 27-28.
MCKEE RANKIN CO.: Portland, Ore., July 16—week.
MUGGS' LANDING CO.: Atlantic City, N. J., July 23—week.
NEW YORK LYCEUM CO.: San Francisco, Cal., July 16—two weeks.
PEOPLE'S THEATRE (G. A. Hill's) CO.: Hudson, N.Y., July 16—week; Amsterdam 23—week; Canajoharie 30—week.
SOAP BUBBLE CO.: San Francisco July 16—three weeks.
SALSBURY'S TROUBADOURS: San Francisco July 2—three weeks; Stockton 23.
SHE (Webster-Brady) CO.: Salt Lake City, Utah, July 19-20, Provo 21, Winnemucca 23, Reno 24, Carson City, Nev., 25, Virginia City 26, Sacramento 27-28.
THORNTON AND FLYNN'S CO.: Cooperstown, N.Y., July 18-22, Cobleskill 24-27, Sharon Springs 28-29.
TWO JOHNS CO.: San Francisco, July 16—two weeks.
THREE WIVES TO ONE HUSBAND CO.: Cheyenne, Wyo., July 18-19; Boulder, Col., 20-21.

OPERA AND CONCERT COMPANIES

BIJOU OPERA CO.: Little Rock, Ark., June 25—indefinite.
CORINNE CO.: Boston July 2—indefinite.
CONRIED-HERMANN OPERA CO.: St. Louis, Mo., June 18—indefinite.
CARLETON OPERA CO.: Cincinnati July 9—six weeks.
DESHON-STARR OPERA CO.: Madison, Wis., Aug 27—week.
FRED. MCCLOY'S OPERA CO.: Elmira, N. Y., July 16—week.
HEINRICH'S OPERA CO.: Philadelphia July 2—indefinite.
HYER SISTERS' COMB.: Toledo, O., July 16—week.
LYCEUM OPERA CO.: Washington June 11—indefinite.
MCCAULL'S CO. (No. 1): New York City July 16—indefinite.
MCCOLLIN OPERA CO.: Cincinnati, July 9—three months.
NOSS FAMILY: Lake Linden, Mich., July 16, Red Jacket 20-21, Houghton 23, Champion 24, Iron Mountain 25-26, Crystal Falls 27-28.
NELASSON'S SPANISH OPERA CO.: San Francisco June 11—indefinite.
QUEEN'S MATE CO.: New York August 13—indefinite.
THEODORE THOMAS CO.: Chicago, July 9—one month.
WILBUR OPERA CO.: Atlantic City, N. J., July 9—two weeks.
W. S. MOORE'S OPERA CO.: Cape May, N. J., July 2—indefinite.

MINSTRELS.

DOCKSTADER'S MINSTRELS: Denver, Col., July 16—week; Leadville 23-26, Pueblo 27, Colorado Springs 28, Hastings, Neb. 30, Council Bluffs, Ia., August 1, Omaha, Neb., 2-3, Des Moines, Ia., 4, Chicago 5—week.
GORMAN BROTHERS' CO.: Cincinnati, O., July 1—indefinite.
HAVERLY'S MINSTRELS: Detroit, Mich., July 20 21.
JOHNSON AND SLAVIN'S MINSTRELS: Manchester, N. H., August 7, New York 27—indefinite.
LEW JOHNSON MINSTRELS: Los Angeles, Cal., June 25—indefinite.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Terre Haute, Ind., July 23; Fort Wayne 26.
MCINTYRE AND HEATH'S MINSTRELS: Portland, Ore., July 30—week.

VARIETY COMPANIES.

LOCKE LANG COMB.: Kalida, O., July 19.
PROF. J. E. KENNEDY: Petoskey, Mich., July 16—week.
RENTZ-SANTLEY CO.: San Francisco, Cal., July 2—three weeks.
STERN-ROUSLERE COMB.: Winston, N. C., July 18-19.

CIRCUSES.

BARNUM'S CIRCUS: Battle Creek, Mich., July 19, Kalamazoo 20, South Bend, Ind., 21, Joliet, Ill., 23, La Salle 24, Sterling 25, Clinton 26, Dubuque, Ia., 27, Freeport, Ill., 28, Elgin 30, Rockford 31, Madison, Wis., Aug. 1, Janesville 2, Racine 3, Milwaukee 4.
FOREPAUGH'S CIRCUS: Biddeford, Me., July 19, Portland 20, Augusta 21.
ROBBINS' WILD WEST CIRCUS: Waverly, N. Y., July 19, Owego 20, Carbondale, Pa., 21.
SELLS BROTHERS' CIRCUS: Pocatello, Idaho, July 19.
WALLACE'S CIRCUS: Dexter, Me., July 23.

MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Rockford, Ill., July 16—week; Peoria 23, La Fayette, Ind., 30, Chicago Aug. 6—two weeks.
BRISTOL'S EQUINE SHOW: Boston, Mass., June 25—indefinite.
EUGENE ROBINSON'S FLOATING PALACES: Gallipolis, O., July 16, Middleport 17, Racine 18, Ravenswood, W. Va., 19, Marietta, O., 20-21.
GILMORE'S BAND: Manhattan Beach, Coney Island, N. Y., July 1—for the Summer.
KIRALFY'S NERO CO.: Staten Island, N. Y., for the Summer.
PAINE'S BURNING OF OLD LONDON: Manhattan Beach June 18—for the Summer.
PAWNEE BILL'S WILD WEST COMB.: Philadelphia, July 2—indefinite.
PROF. WILBUR'S EQUESCURRICULUM: Boston, June 25, —indefinite.
ROYCE-LANSING BELLRINGERS: Bayfield, Wis., July 19, Washburn 20, Ashland 21.
THAYER'S BATTLE OF NEW ORLEANS: Brighton Beach July 7—for the Summer.
WILD WEST: Erastina, N. Y., May 30—indefinite.

Australian Notes.

SYDNEY, June 13, 1888.

The principal operatic event of the year up to date has been the production at the Theatre Royal, under Williamson, Garner and Musgrove's management, of Alfred Cellier and B. C. Stephenson's most charming opera, Dorothy, which enjoyed a magnificent run of five weeks, each night to a packed house, and in the very zenith of its success had to be withdrawn last Friday evening to make way for Bland Holt and his numerous company, who a week previous had concluded a long season at the Theatre Royal, Melbourne. The initial performance by the Holt combination was the revival of The World, which has not been produced in Sydney for nearly six years. The house was crowded in all parts, and The World seems to have set in for an endless run. During Bland Holt's season of eight or ten weeks, revivals of New Babylon, Mankind, A Run of Luck, etc., will take place, and upon the company's next appearance at the Royal in Melbourne the first production of Pleasure and The Golden Ladder will take place. This will not be until during the Exhibition Carnival in the sister colony. Bland Holt is most ably supported by H. N. Douglass, Walter Howe, Hans Phillips, J. L. Hall, W. H. Seagrave, Gus Glover, Charles Holloway, H. Norman, L. St. Laurence, Mrs. Bland Holt, Ida Herberte, Mrs. Walter Hill, Moonie Fredericks and Myra Kemble, an Australian actress of repute, who has been specially retained for the part of Mabel Huntingford, and who during the past five weeks has been supporting Charles Arnold in Hans the Boatman at the Bijou Theatre, Melbourne, under the management of Brough and Boucicault.

Charles Arnold opened last night at the Theatre Royal, Adelaide, in Hans, supported by W. H. Leake, H. C. Sidney, Alice Norton, Pattie Brown, Little Nellie Ogden and Little May Hannan. The season in Adelaide will only last two weeks, at the termination of which Hans and the co. proceed to New Zealand, still under the management of Brough and Boucicault, whose interests will be looked after by Litherland Cunard, who has just finished piloting Brough and Boucicault's Burlesque co. through New Zealand, and L. J. Lohr. At the close of their tour in New Zealand, I understand Charles Arnold will appear in Sydney, at the Criterion Theatre, which was vacated about ten nights ago by Brough and Boucicault's Comedy company, and is at present occupied by W. J. Holloway, Essie Jenyns, and a dramatic company, who present to us the immortal bard's works in a manner that would do justice to a larger city than Sydney. Up to the present such representations of Twelfth Night, Merchant of Venice, Much Ado About Nothing and Ingomar have been given. The present season closes June 29, and on the 30th Brough and Boucicault's Comedy company return to produce Turned Up, with Robert Brough as Caraway Bones. Several new comedies will be given during their stay.

Harry Rickards and his burlesque and variety company have caught on like a box of Bryant and May's at the Opera House, where, ever since the opening night, they have had packed houses. Their term here for the present terminates June 29, after which they play a long season at St. George's Hall, Melbourne, in conjunction with Harry and Charles Coghill, who have held the boards at the above hall for the past forty-seven weeks, to the best paying minstrel business ever known in Australia. It is the intention of Harry Rickards and Kate Leete to remain in the colonies, and last week he called home for another company, which is to leave London in March, 1889. After the Melbourne season the still youthful Harry Rickards will visit New Zealand.

Fields, Hanson and Sibro are still under engagement to Frank Smith, of the Alhambra Music Hall, and each gentleman must at times regret that the Alhambra is not built of expending walls to enable the hundreds who are turned away nightly a chance of seeing the clever and versatile artists whose stay among us is all too short.

The Royal Standard Theatre, also under the lesseeship of Frank Smith, is at present occupied by a dramatic co., which is producing such pieces as Lost in London, The Forger's Wife, etc., the principal artists being Rosa Towers, D'Arcy Stansfield, Edwin Lester and J. P. West.

Williamson, Garner and Musgrove's Royal Opera co., including Leonora Braham, Alice Barnett, Edwin Kelly, Duncan Young and others, are on the eve of finishing a good season at the new Opera House in Brisbane, Queensland. The greater part of the company proceed to New Zealand shortly. It is said Leonora Braham, Alice Barnett, Duncan Young and Alfred Cellier leave shortly for Europe, but there is a probability of Cellier remaining in Melbourne just one week to conduct the orchestra for the London Gaiety Burlesque company, the members of whom arrived a day or two since in the *Leguria*. They appear at the Princess' Theatre, Melbourne, next Saturday, June 16, opening in Monte Cristo, Jr.; at the close of which Miss Esmeralda, a burlesque on Notre Dame, will be given. The following constitute the company: Nellie Farren, Fred. Leslie, Sylvia Grey, Marion Hood, Letty Lend, Agnes Conseulo, Henry Travers, Ethel Selwyn, Arthur Wilson, Fred. Storey, John Paterson, Charles Danby, Fanny Marriott, May Russell, and Walter Raynham, stage director. They will only play in Melbourne and Sydney, opening in the latter city at the Royal, August 4, and leaving here by the October mail to fulfil their American engagements. They have come to Australia under a heavy guarantee from Williamson, James and Musgrove. The box plan was opened two weeks since, and in less than twenty minutes every stage box and seat in the place was secured.

Charles Warner is playing his farewell week at the Princess' Theatre, Melbourne, under the management of the triumvirate. He has, during the last three weeks, repeated his performances of Hamlet, School for Scandal, Fool's Revenge, Old Heads and Young Hearts, Lady of Lyons, London Assurance, Road to Ruin, and for the last night but one Dora and The Happy Pair are to be given, and for Friday, June 15, selections from Othello, Romeo and Juliet and The Merchant of Venice will be acted. In each and all of these plays Charles Warner has been admirably supported by Isabel Morris. Warner goes to Adelaide next, and towards the close of the year appears in Sydney, when, it is rumored, Louise Davenport (Mrs. W. E. Sheridan) will support him.

The latest sensation on the boards in Melbourne has been the converting of the stage of the Royal into a huge swimming bath, into which Carrie Swain plunges during the enactment of The Tomboy, and while in the bath gives exhibitions of swimming. This is the first time that anything of the kind has been attempted in Australia, and of course the novelty is drawing full houses.

Amy Sherwin and her company from America still hold possession of the Opera House in Melbourne, producing all the well-known English operas. The season is not the great success anticipated by the management.

Lydia Mamreoff Von Finkelstein, the Oriental lecturess who created such a sensation in Adelaide, is at present filling the Athenæum Hall, Melbourne, under the direction of R. S. Smythe.

Ada Ward's short season at the Alexandra, Melbourne, was a decided failure. The theatre is out of the way, besides which there were many counter attractions.

The French Comedy company, brought out here by subscription through Signor Tessero and which has been playing French comedies at the Freemason's Hall, is a fearful financial frost, the amount of their takings at the door running from £319 to £17 10, the last amount on a command night, with the Governor of Victoria present.

Martin Simonsen's Spanish Student company, which is at present in India, is engaged by Simonsen to appear at the Opera House, Melbourne, early in September, and at the Gaiety Theatre, Sydney, about the middle of October.

The Fisk Jubilee Singers are touring the provincial towns of New South Wales.

Emelie Melville and Signor Verdi are on tour in the provinces of Melbourne.

Rignold and Allison, of Her Majesty's Theatre, Sydney, recently produced in magnificent style The Two Orphans, with a coach-and-four introduced. The cast included Maggie Knight, who has recently returned from America and England. Their next production will be a revival of the Lights o' London, with Roland Watt Phillips in the cast as Bess. The lady supported George Rignold some few years since through the colonies and New Zealand, and was cabled for especially some six weeks ago. Lights o' London will be followed by Mr. Barnes, of New York, dramatized by Gilbert Parker, of the Sydney *Morning Herald* and after that by A Dark Secret with real water effects introduced.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengusse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week

THE MIRROR is supplied to the trade by all News Companies.
Make all cheques and money orders payable to
THE NEW YORK MIRROR.

Entered at he New York Post Office as mail matter of the Second Class.

NEW YORK - - JULY 21, 1888.

***The New York Mirror has the Largest Dramatic Circulation in America.*

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Boyle, Anna
Barrows, J. O.
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Carran and Lepisto
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Husted, H. E.
Hess, C. D. (Mgr)
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Jarbeau, V.
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Lotta
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Minco, Thos. E.
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Noxon, Libby
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O'Neil, H.
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Percy, Marion
Prescott, Marie
Price, E. H.
Pastor, T.
Putnam, Katie
Powers, H.
Physioc, Jos.
Parry, J. H.
Price, Hattie E.
Root, Geo. P.
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Rosenbaum, Ed.
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Ramsden, Daisy
Rosa, Patti.
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Rodgers, A. A. N.
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Sapp, Crah
Smith, C. H.
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Sargent, A.
Stuart, Wm.
Thomas, Jessica
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Tompkins, W. C.
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Tavernier, A.
Thompson, A.
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Thorpe, C. H.
Templeton, Jno.
Volle, and Stafford
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Wade, May
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Waldron, A. J.
Weems, Hattie
Waters, Joe
Whelan, M. M.
Winterburn, J. W.
Warren, Ed.
Wilson, Kate D.
Zimmerman, E. E.

Let There be Light.

Last week an English actor who was interviewed by THE MIRROR took occasion to refer to the abominable custom of darkening the auditorium while the curtain is up, which prevails in almost all American theatres.

Presumably everything in the management of a playhouse is done with an object. Whether the object in the present instance is petty economy, or whether it is a misguided effort to produce artistic effect it does not much matter; for, in either case, the result is decidedly unpleasant and annoying to the public.

The objections to a darkened theatre are manifold, and they are shared alike by actors and audience. Every artist knows how necessary it is, in order to do praiseworthy work, that the conditions shall be favorable to ascertaining its effectuality. The actor's magnetism and the auditor's responsiveness are alike destroyed when the lights burn low in front. The gloom settles upon the spectators like a pall; it chills their laughter and suppresses their applause. The actor is playing to a black space, where faces are so shrouded as not to be seen at all or to seem mere grotesque and fantastical outlines.

Darkness is the antipodes of good cheer and happiness. It symbolizes the morose and the silent as light symbolizes the joyful and the brilliant. An audience gathers in a theatre for purposes of enjoyment; it is certainly not enjoyable to sit in deep shadow the greater part of the evening. Particularly is it offensive when a comedy is being performed. A dark auditorium is foreign to the spirit of the entertainment.

Laughter is born in brightness, and its infectiousness depends as much on sight as on sound. Indeed, there are few cases where it is either excusable or necessary to turn the gas or the incandescent lights down low in front. A half light is proper at all times, except when it is desirable, as in Irving's Brocken scene in Faust, to awe the spectators into a state of mystic apprehension.

Some managers, we are aware, value their gasmen in the proportion that those functionaries keep down the bills by skimping the gas. Others, like Mr. Daly, consider the absence of light to be "good form." In the first case it is a niggard policy; it would pay better to economize in printers' ink and let the meter do its liveliest work; for the ink contributes not a whit to the pleasure of patrons, while the meter has a good deal to do with their comfort. As far as "good form" is concerned, the more light Mr. Daly and his imitators let on that the better.

It is a positive injustice to condemn people to see a play as from a cavern, and an artistic crime to compel actors—whose work is very greatly dependent on the development of the sensibilities—to confront a black and apparently inanimate pit.

By all means, Messieurs Managers, turn on the lights!

The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 cents for four weeks.
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The Theatrical Free-List.

Several members of the profession have requested THE MIRROR to turn its attention to the vexed question of the extent of the courtesies which actors may justly expect from managers in the matter of free admission to the theatres. With a view to ascertaining and, if possible, establishing the actors' *status* in this regard, we have gathered the opinions of some of our leading managers, and they are elsewhere given publicity in this number. The subject is certainly one that calls for a better mutual understanding such as this discussion will aid in bringing about.

In the first place, can actors look upon freedom of entrance as a right, or is it solely a courtesy?

There appears to be a good deal of misconception on this point. The manager assuredly has the absolute power to welcome or repulse professional visitors—of that there can be no question. In one sense he maintains a public place; in another he holds complete dominion over it. As a matter of fact he has the same right to refuse admission to an actor that he has to shut the door of his residence against a chance caller.

But the manager must not make the mistake of supposing, because he has the right to give or deny entrance to his theatre, that it is merely a question of hospitality—that he is a host who is warranted in inviting to, or repelling from hiboard whomsoever he pleases. The very facts that he is a theatrical manager and that he has that right carry with them certain weighty responsibilities and obligations to the members of the profession by whose talents he is enabled to earn his bread, which, if he be an intelligent man, he will not shirk.

It is his bounden duty to extend, so far as it is within his power, an opportunity for all persons regularly connected with the histrionic force of the theatre to witness and profit by the performances of his company or on his stage.

Custom acknowledges and experience proves the educational value to actors of observing the work of their brethren. It is by closely watching the results of artistic endeavor in every possible direction that the actor is able to form comparisons, to imbibe the spirit of emulation, to learn what to do and what not to do himself. Bereft of the chance to acquire knowledge in this manner professionals would lose probably their best means for artistic improvement. And herein the manager's interests, if he have intelligence enough to perceive it, are identical with the actor's; for is it not self-evident that on the actor's talent and skill the manager must rely to reap his profit?

Only the greedy and short-sighted speculator will fail to admit this, if the subject is given careful consideration. The actor who occupies a free seat in a theatre is not a dead-head, in the ordinary meaning of that term. It must be assumed that he is there to learn something, that he is a student, like the ardent painters whose easels dot the great art galleries of Europe, and who are freely granted permission to wield their brushes before the immortal masterpieces of the world's most famous artists. Surely, the manager's obligation is a duty, far more serious and important than is implied in the common idea that the courtesy of a complimentary ticket is a mere extension of managerial hospitality.

Examination of the managers' views, collected by THE MIRROR'S reporters, shows very conclusively that many of these gentlemen look at the matter in a fairly sensible and liberal light. They tacitly acknowledge the actor's claim to professional comity, although it is palpably apparent that the reason upon which it is based is far from being universally comprehended.

These interviews, furthermore, develop the fact that much of the discourtesy, against which actors complain, is directly traceable to actors themselves. The managers unite in saying that the privileges they extend are very frequently abused in the grossest manner. Manager Hill states that actors often procure seats as a personal favor, and then hand them over to friends and outsiders. Manager McConnell, of Chicago, asserts that it is impossible to take care of all the disengaged professionals who apply for entrance in the Summer. Col. McCaull depicts his views in remarks whose bitter sarcasm denotes that he has frequently suffered imposition. Mr. Rice says professional visitors have often stolen his thunder—a charge which distinctly implies that the popularity of his entertainments is confined to a decidedly inferior class of stage people. Mr. French says that he only admits actors that are known to the management of the Grand Opera House, and refuses all others. Mr. Sanger states that tickets are given at the Broadway Tneatre to well-known professionals who occupy responsible positions. Mr. Aronson says that the Casino is open to professionals who are known when there is room for them.

One point on which nearly all the managers agree is that actors should apply for seats either personally or by letter in the daytime, when there is opportunity to consider their requests properly and make provision for their accommodation. Many of the refusals, discourteous or otherwise, reported to us by professionals are solely due to the fact that they choose the inauspicious time for making requests when the box-office is besieged by the general public. Rebuffs sustained under these circumstances are natural enough and demand no sympathy.

If actors will accept and be guided by a few reasonable suggestions with reference to this matter, all grounds for managerial complaint and all excuses for discourtesy will very probably disappear. In the first place, every application for seats should be made in advance—the further ahead the better. It should either be made personally, or by a letter enclosing a stamped envelope addressed to the sender. The impropriety of making a request for Saturday nights—when, by an unwritten law, the free-list is entirely suspended—or when a production is crowding the theatre, scarcely needs to be stated. It is just as unreasonable to expect a manager to keep paying people out of his house as it would be to expect him to give money away at the box-office. The actor who personally procures complimentary tickets for the use of others than himself is practicing a contemptible fraud and abusing the courtesy of the manager, who would be perfectly justified in stopping the holders at the door and declining to grant favors to the offender against decency in future. Actors entirely unknown to managers should always present some inkling of their identity, such as a card bearing the name of the organization with which they are, or stamped by their own manager. It is impossible that any theatre manager can be familiar with the names of the thousands of people in the profession, many of whom are obscure, and nobody can blame him for declining to grant the request if he has no evidence of the applicant's identity. Requests sent in advance should invariably be addressed to the manager or business manager. When they are sent to subordinates they are likely to be neglected or treated with the lordly hauteur peculiar to underlings. It seems to be a well-authenticated fact that the smaller the position is the greater will be the assumption of importance on the part of the person occupying it. Those that are clothed in a little brief authority have more dignity to assert than their employers. And, finally, we would advise all actors to be governed in their demands by consideration for those amenities of social relationship which ought to prevail among all well-bred and considerate people.

If our suggestions are taken in the proper spirit and adopted by the members of the profession, we will seldom hear complaints on this score, either from actors or managers. The establishment of the *entente cordiale* whose preliminary conditions we have outlined will undoubtedly follow, and the precise *status* of professionals in the matter of free seats be accutately and agreeably defined.

Personal.

DOLARO.—Selina Dolaro is staying at Sayville, L. I., for the Summer.

MACAULAY.—John Macaulay, manager of Macaulay's Theatre, Louisville, is in the city.

HOLLAND.—E. J. Holland and his wife (Mary Leece) are at the Atlantic Hotel, Long Branch.

LEVERE.—On the title-page of this issue of THE MIRROR appears a portrait of that talented actress, Rose Levere.

DILLON.—Louise Dillon will play the title-role in Sweet Lavender when that piece is produced at the Lyceum next Autumn.

DANIELS.—Carrie Daniels has been engaged to play Oberon in A Midsummer Night's Dream at McVicker's Theatre, Chicago.

FISCHER.—Alice Fischer has received, and is now considering an offer to play the heavy leading parts next season with Frederick Warde.

BATES.—Marie Bates, who has been re-engaged for the White Slave company for next season, is spending the Summer at Atlantic City, N. J.

BELL.—Mr. and Mrs. Digby Bell are staying until the beginning of August at the Spring House, Block Island. Dauncey Maskell joins them there on Friday.

MCKEVER.—Mr. and Mrs. John T. McKever, Jr., (Frances Bishop) will go to Muggs' Landing, Schroon Lake, in the Adirondack Mountains for the Summer.

JARBEAU.—Vernona Jarbeau has taken a comfortable cottage at Lawrence, L. I., for the Summer, having changed her mind about spending the vacation down South.

WILLIAMS.—Fritz Williams, who was with Dion Boucicault for three years, and last season sang with the Boston Ideals, has been engaged for Arthur Rehan's company. Mr. Williams is a clever light comedian.

HENRY.—Business Manager J. Henry, of THE MIRROR, is taking a brief holiday this week, and laying in a goodly stock of fish stories. He is dividing the time between Avon Beach and Huntley's Hotel, Mamaroneck.

CALEF.—Jennie Calef is resting for the Summer at her home in South Boston. She will star next season under more capable auspices than she has hitherto had, and will probably introduce two new plays to the public.

BEAUMONT.—Clara Beaumont arrived here from San Francisco on Tuesday. Her journey was delayed by several weeks' illness at Pittsburg. Miss Beaumont has come on with a view to securing an engagement and placing a play.

WALDRON.—May Waldron has signed a contract with William Henderson, manager of the Academy of Music, Jersey City, and Fred. Hines, to star during the season of 1889 in Ettie Henderson's plays of Claire and the Forgemaster and Almost a Life.

FLORENCE.—William J. Florence arrived in the city on Saturday from his five-weeks' fishing trip on the Restigouche river in Canada, and left the same night for Long Branch, from which place he will go later to Sharon Springs, where Mrs. Florence is stopping for the Summer.

AYRES.—The two articles by Alfred Ayres, entitled "The Essentials of Elocution," which have just appeared in THE MIRROR, have been published in book form by Funk and Wagnalls, of this city. Mr. Ayres' treatise is the shortest in the English language, and in many respects it is the best.

CHUMLEY.—The comedy by Belasco and De Mille, in which E. H. Sothern will appear at the Lyceum in the middle of August, has been christened at last. The name chosen for the piece, whose scenes are laid in England, is Lord Chumley, or the Knight of Hummy Tum.

STANMORE.—Edith Stanmore has given up her lucrative school in Boston and come to New York for the purpose of securing an engagement as leading lady. Miss Stanmore is a handsome woman, and her ability as an actress has been frequently demonstrated in New England, where she hitherto her professional lines has lain.

BURT.—Laura Burt is going to combine business with pleasure. She went to Asbury Park for her vacation and entered into an engagement to sing the leading parts with the Philadelphia Church Choir company, which begins operations there next Monday at the Opera House with The Mikado.

FOSTER.—Mrs. Augusta Foster has been engaged to play heavy leading parts with the aspiring young Creston Clarke. Mrs. Foster will be seen as the Queen in Hamlet and as Francesca in The Fool's Revenge. She goes to Richfield Springs this week to remain a short time. Afterward she will pay a visit to Saratoga.

CAMPBELL.—Last Friday Bartley Campbell's son Robert received a letter from Dr. Talcott, superintendent of the Middletown Insane Asylum, which contained an encouraging report of the demented dramatist's condition. Mr. Campbell, according to his statement, is able to talk well, his appetite is good and his mind is in no worse a state than when the son last saw him.

SHEEPSHEAD.—Sheepshead Bay is getting to be quite a fishing resort for theatrical people. On Friday last a fishing party composed of Robert B. Mantell and wife, Rose Coghlan, Harry Mann and wife, Gus Pitou, John W. Keller and wife, and Gus Kerker, went out in a small sailboat, and besides getting burned by the sun were fortunate in bringing home a big load of the finny tribe.

ADAMS.—The Rev. Charles Adams is spending his vacation at Bath Beach. So is George H. Adams, the comedian. The latter's austere visage confounded him sufficiently with the dominie for a loving pair to solicit his services in a matrimonial affair. To prevent a repetition of this sort of thing Mr. Adams has taken to smoking cigarettes and occasionally saying "damn!" loud enough to be overheard by the guests.

ROBERTSON.—The *Orange County Reporter*, wafted from the fragrant groves of Orlando, Florida, contains this piece of interesting information: "Dr. T. S. Robertson, a celebrated New York physician, has recently purchased a tract of land in the beautiful town of Plymouth, Orange County, Florida, and is having it put in first-class condition. He has named is 'The Scotia,' and will make it a handsome Winter resort. It is situated on a high elevation, and is surrounded by clear water lakes and some of the finest orange groves in the State."

Another Newspaper Yarn.

The New York *Times* yesterday (Wednesday) published a long account of the probable demolition of the Madison Square Theatre, which stated that the house would cease to exist within the next four years, as Amos R. Eno, who owns the land on which the theatre stands, intended tearing the building down so that an extension of the Fifth Aveue Hotel might be built upon it. The lease of this ground, it was further said, had but four years more to run.

Manager A. M. Palmer was quite indignant about the story, the publication which he held to be decidedly wrong.

"I suppose that the theatre is to be torn down some time," he said, "but it will not be for quite a while, as the lease of the Madison Square Theatre—my lease—is for six years from next October. Mr. Eno may be gathered to his fathers or may change his plans entirely before that time expires. It is perfectly absurd to make a sensation of such a thing. The papers might just as well talk about other theatres that we know are going to be torn down within that time."

Changing the subject to the suit brought by Mr. Palmer as receiver of Bartley Campbell's property against the lessees of the Fourteenth Street Theatre, the reporter inquired what was his motive for the proceeding.

"I am advised," replied Mr. Palmer, "that Bartley Campbell is at the present moment, and has been for some time, the real owner of the lease of the Fourteenth Street Theatre. I am sorry to be obliged, even in an official capacity, to commence proceedings, but I have no other recourse. I am advised in the matter, and being so advised it is my duty in justice to the creditors, many of whom are poor actors and actresses who ought to be paid the money due them, not to mention the wife and children of the playwright."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Before the next issue of THE MIRROR appears it is more than likely that A. M. Palmer's name will be announced as the new manager of Wallack's Theatre. His present place of operations is too contracted for a man who, in every essential respect, is entitled to be termed the leader of our managerial guild. In Wallack's he would have a theatre worthy of his mettle. I should like to put on record a few predictions in the event of his acquiring it. I forsee that the name will be changed to Palmer's Theatre; that a large stock company will be engaged for the production of dramas of the best class; that the Madison Square company will be drawn upon when necessary, and *vice versa;* that that house will continue to be conducted on the lines of its present policy and still under Mr. Palmer's direction; that Mary Anderson, Mrs. Potter, and the Coquelin Hading alliance will be played as booked by Mr. Abbey, and the stock season will consequently not begin until late in the present year. But, of course, Wallack's has not yet come into Mr. Palmer's hands, and so the fulfillment of these predictions entirely depends upon the decision to be shortly arrived at by Messrs. Wallack and Moss.

* * *

It is still uncertain whether Mary Fiske's play, Philip Herne, will be seen or not at the Standard on August 20. The hitch arose when Mr. Duff wanted $5,000 in advance from Mr. Hill to pay, as rent, over to the owners of the property. Mr. Hill said he was willing, but preferred to put the money into the landlord's hands himself. To this Mr. Duff objected flatly, on the ground that he would have no third party coming between himself and the owner. Mr. Hill then mildly suggested that the $5,000 might find its way into some other avenue of expenditure, and this excited Mr. Duff's wrath. So the arrangement hangs fire.

* * *

The ways of the world are queer, but the ways of some of its people are queerer. One would have supposed that the wretched girl, whose misconduct drove her father to suicide, would seek to bury her miserable past and keep from public view until her sins had been forgotten, if not forgiven. But greed is not far removed from heartless mendacity, it appears. Unless lies prevail in a court of law, unless the damning testimony of honest people can be suppressed, unless the stain of a good man's life-blood can be washed away, the attempt of this disinherited creature to acquire a share of her father's property will fail as ignominiously and disastrously as it deserves to fail.

* * *

In traveling, professionals frequently encounter gross incivility from the servants of railway companies. A good many of these men misconceive their relationship to patrons, and assume an attitude to passengers which is intolerable. The "I'm as good-as-you-are" spirit permeating the ranks not only of railroad employes, but of many other classes of public servants, is the scourge of American travel. No doubt, civility is somewhat difficult for conductors, brakesmen and porters under certain circumstances—their patience is sometimes severely tried by crusty and fractious passengers—but it's their business to be respectful within common limits just the same.

* * *

One reason why this species of discourtesy is so frequently found lies in the fact that nearly every sufferer thinks it's too much trouble to go to headquarters and complain. I don't. It's a bounden duty to sift such cases to the bottom. Generally, the railway companies will see that the offending employe is properly disciplined. The New York and New Haven road, over which I am a frequent traveler at this time of year, is very particular to impress the necessity for politeness upon its minor officials; but now and then some uniformed oaf will violate his instructions. The other day I had occasion to report a case of gratuitous incivility on the part of one of the conductors. Within a short time he appeared by the Superintendent's orders at my office and made an adequate apology for his misconduct. For the benefit of those who imagine that railway corporations are callous in respect to matters of this sort, I quote the following from a letter subsequently received from Agent J. S. Schofield: "I thank you for the good service you have done this company in so promptly showing up the conductor's misconduct. He has been taught a good lesson, and I trust that he will not soon forget it." Take my advice: whenever you have good grounds for complaint against a railroad employe, follow it up.

* * *

An erroneous impression has gone abroad that the Actresses' Corner articles in THE MIRROR are written by Mme. Selina Dolaro. Mme. Dolaro is an occasional contributor, and her sprightly articles are read with pleasure; but the *nom de plume*, Polly, covers the identity of another actress altogether. The *Sun* is not aware of the fact, however, to judge by the manner in which it appropriated for its fashion column on July 8 a portion of Polly's remarks on the thrilling subject of bustles that appeared in THE MIRROR on June 2, attributing them to Mme. Dolaro and presenting them in the guise of a reporter's conversation with that lady.

Actors and the Free-List.

THE MIRROR presents below the views of a number of our leading managers on the subject of extending free admission to actors.

J. M. Hill has pretty decided views on the courtesy due to actors from theatre managers. He was found in the *cafe* of the Morton House, and on the subject being broached, said:

"I think that actors have a certain right to enter a theatre free. I always extend the courtesy of the house to the profession. But that may be because I am different from others. I have no pocket in my shroud, and I don't intend to carry over any money to the other side. But giving seats to professionals is different from issuing them in the day-time, so that the actors can give them to the barber, the boarding mistress or to friends. If we know that the actor wants the seats himself, I give them to him, provided we can't sell them. Unless we know that he does want them for himself, and unless we feel sure that we can't sell them, it is our right to refuse. I have issued tickets, taken the numbers of the seats on them, and by scanning the occupants in the evening found that that they were not used by the parties to whom they were issued. I have never given seats to those parties again unless they have stated plainly to me that they were for professional friends.

"It is for the above reason that the plan of having actors send for seats in the day-time, enclosing stamped envelope, or any other scheme of a similar kind, including the sending of cards to be stamped at the box office—said stamped card, for instance, to entitle the holder to seats when he comes in the evening so that the paying public need not be inconvenienced—is impracticable. The only suggestion in the matter that I can offer is that the manager of every organization on the road should give the members of his company a card to the theatre, and guarantee that the ticket would be used by the individual who applies for seats, and not by an outsider."

C. H. McConnell, the Chicago manager, who is at present in the city, said:

"The giving of free seats to a professional is never a right. It is always a matter of courtesy. Can an actor go to a hardware store and buy an oil-stove for nothing? Then why should they get something for nothing at a theatre? As a courtesy we give him seats—as a right never; and the actors will find, on thinking the matter over, that such a stand is not the correct one for them to take. Especially is this the case in the Summer. If all the actors in large cities during the Summer months were furnished seats, there would be but little room for the general public."

Col. John A. McCaull was seated quietly in front of Wallack's Theatre when a reporter of this paper ventured to ask his opinion upon the subject.

"I think," said he, "that actors have a right to free admittance to the theatre during their Summer leisure, for it is calculated to improve them artistically. I don't know people better entitled to the privilege, or more in need of it. I made it a rule to pass in every 'jay' who presents his or her card, or in fact any one's card, if it is only for the pleasure of hearing them say as they go out: 'Oh, but you'd ought to see me in that part!' Besides, they're a positive benefit, too, in the Summer. Their frigidity helps to cool the theatre.

"I consider it their right, and I believe that the actor who asks for admittance at a theatre ought to carry a gun, and that the first man who stops him should be shot on the spot. If he can't get in any other way, he ought to carry a crowbar and force his way in, for, to tell you the truth, I consider a burglar and a Summer deadhead on the same footing."

"What do you think of the idea of actors asking for seats in the day-time or sending requests by mail?"

"Let him come up in the evening. It gives the lobby a business air. Let him stand in the line, shove in his card, and tell the box-office man a story; that's the kind of an actor that always gets in—next week. I've a standing appointment for all those fellows—two o'clock next week. They don't annoy us—not a bit of it. We like them. The kind we appreciate are the variety actors, who ask for a box on the same evening that a man like Edwin Booth pays for a seat."

E. E. Rice was the next manager visited.

"I don't believe in deadheads of any kind," said he; "deadheads don't pay salaries. I have always passed professionals as a matter of courtesy, and have invariably found a large proportion of the actors thus favored appropriate many things which were original in the pieces they witnessed. I have given several professional matinees to allow the profession to witness my productions, and I shall continue to do it. At the same time I must say that, while some descend to such measures as the purloining of original ideas which they are enabled to see through my courtesy, the better part of the profession would not be guilty of such business. As a matter of fact, I do not see why professional people, who have always received good salaries from me, should come to my theatre and demand seats for nothing, knowing the enormous expense I am under to lift my curtain at each performance. At any rate, the very least they can do is to apply for their seats in the morning. When they do this at night they invariably keep paying people waiting."

"I always extend the courtesy of the house to actors whenever it is in my power to do so," said Manager A. M. Palmer to the inquiry of a MIRROR reporter. "I have never had any bother about it, either. It is very easy for some people to be bothered with anything. If they are never bothered with anything more serious than that I don't think life can be much of a burden. For my part I am satisfied to have them whenever I can furnish them with seats. In my opinion they are entitled to the first courtesy of the theatre."

Manager T. Henry French was seen at his office in West Twenty-third street. "The rule of the Grand Opera House," he said, "is this: Pass people whom we know are professional people and none other. We have been connected with the theatrical business for several years and are fortunate enough to know the greater portion of the profession. We do not recognize box-office stamps or any cards, no matter by whom presented. Now I would like to say a word regarding the letters of certain people who were refused admittance to the Grand Opera House some time ago and who wrote complaining of it. In relation to that letter I would only state that Mr. Matthews simply obeyed my instructions, and that I would never have passed the people or allowed them to go in to see the entertainment on Mr. De Belleville's or anyone else's card. When we are called on by professionals whom we know we give them the best seats in the house. Those we do not know go in on no account whatever. I think that the same rule applies to the Broadway Theatre. The suggestion that seats be sent for in the day-time as one calculated to save trouble and annoyance does not apply to me. I should think, though, that that would be the best way for the managers of the Broadway houses, who are at their theatres in the daytime. I am at my theatre during the day, and at night I am almost sure to be found at the theatre.

Daniel Frohman had just come in from Stamford, when the representative of this paper dropped in at the Lyceum Theatre.

"We have no regular rule at this theatre," he said. "We admit all reputable members of the profesion merely as a courtesy, if it does not actually cost us money to do so owing to the condition of our houses. The annoyance which attaches to this license is the demands made by actors at night when the box office is busily employed with the paying public. In such cases it is sometimes inconvenient to render this courtesy. It is much more convenient for actors to call in the daytime, because then the demands can be acceded to or refused according to business, but I am always willing to admit in general an actor to see any of the performances. Whenever any trouble arises in respect to this question at this house it is always attributable to the applicant when his demand comes at an extremely inauspicious moment."

"My rule at the Casino," said Rudolph Aronson to a MIRROR representative, "is this: With the exception of stars, we object to the free admission of any professional who has not a written order from his manager or from the manager of the theatre in New York at which he is playing, provided the company is here. If they come in the evening without such order and make personal application at the box-office, they are made acquainted with this rule. When application is made in the day-time, and business admits of it, and the order is enclosed, we send the seats. If not, the applications go in the waste-basket. Those are our rules, and they must be followed by those of the profession who wish to obtain admission. It may be a little trouble, but we are conceited enough to think that the performances at this house are worth it."

James C. Duff was seen at the business office of the Standard Theatre. "We have no rule here whatever," he said, "and the matter of giving seats to professionals for the Standard is left to our discretion. I think, though, that applications should be made in the daytime to receive response, though these things depend in great measure on the amount of business being done. For the Standard Theatre I think I may say that applications must be made by letter, and if the business permits of it and the parties are known, the requests are usually granted. There is no free admittance at night to professionals, however, unless in special cases."

Frank W. Sanger had just run in from Long Branch, and looked bronzed. When questioned by THE MIRROR representative, he said:

"Whenever actors apply by letter, and we have room, we always admit those members of the profession who hold responsible positions—in other words, the reputable members. When they come in the evening we do not admit them unless they are well-known professional friends. It is not our rule, however, to admit such, and we use our own judgment in the matter. If we have not the room to admit the professionals who apply in the day-time, we send word to that effect."

Before leaving for England, Mr. Price, manager of Richard Mansfield, called at THE MIRROR office, and spoke in reference to the letter of complaint from James C. Harvey, of Frank Mayo's company, recently printed in this paper.

"It is quite probable," said Mr. Price, "that the facts stated by Mr. Harvey were correct, although I do not recall the circumstance. During Mr. Mansfield's engagement at the Madison Square we were besieged by actors, and aside from the professional matinee of Dr. Jekyll, admitted an average of forty at every performance. Sometimes when the applicants were entirely unknown to me, and had not even a printed card in proof of their identity, I declined to give them seats. On other occasions I had to refuse requests because the house was full. I do not think any manager or actor was ever more courteous in extending hospitality to members of the profession than Mr. Mansfield; but, of course, we could not give tickets to every stranger who applied, although I usually erred on the side of leniency. If reputable actors would send written requests with stamped and addressed envelopes in the daytime, or if possible, a couple of days ahead, we would always be able to take care of them."

In the Courts.

IT WAS SETTLED BY DEATH.

The contest over the production of Theodora, between the Franco-American Dramatic Agency and Joseph L. Cunningham, manager of the late Lilian Olcott, was ended by the death of the actress. The suit has been discontinued.

The litigation had been pending for several years. The claim on the part of the actress was that her manager had made a contract with the agency for the exclusive right to produce Theodora in this country.

When Sara Bernhardt came here, however, she produced the play, which proved disastrous to Miss Olcott whose business was greatly injured. She then refused to make the payment of royalties as provided by the terms of her contract with the agency. The latter thereupon instituted proceedings in the Supreme Court and secured an injunction restraining Miss Olcott from producing Theodora until the dispute could be finally settled.

MR. GOTTHOLD'S EXTRAVAGANT PURCHASE.

Mr. Black and J. Newton Gotthold are both members of the profession. Mr. Black was the owner of a play which he called The Lone House on the Bridge. He made an arrangement to sell it to Mr. Gotthold, and one hundred dollars was the price agreed upon. Mr. Gotthold received the drama and paid five dollars on account. As Mr. Black never received the remainder of the stipulated price, he sued Mr. Gotthold in the Fourth District Court before Judge Steckler to recover it.

Mr. Black testified to the terms of the sale, and stated that the play had been produced throughout the country by Mr. Gotthold under the name of Micales, but when he demanded the balance of the money he was treated with contempt by the manager.

Mr. Gotthold did not appear to defend the suit, and a judgment was accordingly entered against him for the amount due under the sale.

MR. GILLETTE'S CLATTERING HOOFS

William Gillette, author of Held by the Enemy, has what he calls "the horse effect" in that drama, which was invented by him, and therefore he claims the exclusive right to use it. He accuses Edwin Atwell, author and manager of His Lordship, with having adopted the appliance in that play.

Mr. Gillette, through his counsel, Hart and Price, has instituted proceedings in the Supreme Court against Mr. Atwell, for the purpose of establishing his right to the invention, and he will apply to the court for an injunction to restrain the latter from using it.

MANAGER HILL WINS A SUIT.

Judge Ingraham in Supreme Court chambers has confirmed the report of the referee finding that Edward J. Woolsey is indebted to Manager James M. Hill in the sum of $3,478.24, as a balance due for four weeks' rent of the Union Square Theatre, at the rate of $2,000 per week, during August last, when One Against Many was produced by W. H. Sterling.

Mr. Woolsey guaranteed the payment of the rent, and he will be required to make good the before-mentioned balance owing to the failure of Sterling to account for it.

A MOTION DENIED.

Hugh Fay has a suit in the Supreme Court for a dissolution of his partnership with Nelson Waldron and William H. McGibbon in the management of the play, The Light on the Point. For the purpose of securing some information which might benefit him Mr. Fay recently obtained an order for the examination of Charles Sevmour, the manager of H. R. Jacobs' Brooklyn Theatre. An effort has been made to have this order vacated, but Judge Ingraham has denied the motion.

THE THALIA THEATRE LITIGATION.

Judge Ingraham of the Supreme Court has under consideration the question as to whether or not the injunction which William Kramer, proprietor of the Thalia Theatre, recently obtained, restraining Gustave Amberg, the lessee, from permitting Manager H. R. Jacobs to give English performances there, shall be continued until the suit to settle the matter can be finally tried.

Ex-Judge A. J. Dittenhoefer argued the case for Mr. Kramer, and A. H. Hummel opposed the motion. It was claimed that under the terms of the lease to Mr. Amberg he was especially prohibited from giving any performances in any language other than German, and was forbidden to assign or sub-let the lease. The ex-Judge urged that by having sub let the theatre to Manager Jacobs Mr. Amberg had undoubtedly violated the terms of the lease. He insisted that the performances contemplated were expressly prohibited by the lease, and that the cheap admission prices to be charged would have a tendency to damage the future of the theatre.

Mr. Hummel took a different view of the controversy, contending that the lease did not forbid the giving of English performances. He stated that Mr. Amberg had not sub-let the lease, but had simply made arrangements with Manager Jacobs to allow the latter to run the theatre during the heated term. He presented affidavits in support of his contention. The Judge reserved his decision.

AN EFFORT TO BREAK FRED. MARSDEN'S WILL.

The will of Fred. Marsden is to be contested by Blanche E. Marsden. Royal S. Crane, counsel for that young person, filed objections to the probate of her father's will and codicil on Tuesday in the Surrogate's Court. She objects to both his will and codicil.

On May 5 last, a short time before Mr. Marsden committed suicide, he executed a codicil to his will, by which he disinherited his daughter because of her immoral conduct. She contests the validity of both papers upon the ground that they are not his last testamentary papers, nor were either of them his free and voluntary act. The daughter charges that her father was not of sound mind and memory when he executed these papers, and that they were procured by fraud practiced upon him by his wife, Fannie M. Sliver, or some other person acting in her behalf. She declares that neither will nor codicil were properly executed.

It is not at all likely that the contest will be heard before the Fall.

AN ACCOUNTING WANTED.

A. M. Palmer, who is the receiver of the property and effects of Bartley Campbell, has through his counsel, ex-Judge A. J. Dittenhoefer, instituted proceedings in the Superior Court against David F. Colville and Charles S. Webster, the executors of the will of Samuel Colville and Emeline Colville, J. Wesley Rosenquest and E. G. Gilmore, with a view to obtaining an accounting from Manager Rosenquest of the receipts and profits of the Fourteenth Street Theatre for the benefit of Campbell's estate.

Receiver Palmer avers that Campbell obtained from Managers Colville and Edward G. Gilmore the lease of the Fourteenth Street Theatre for four years and three months from June 1, 1885, being the unexpired term of their lease of the property, which is owned by the Marshall O. Roberts estate. Under the agreement which Campbell made at the time he took the lease, he agreed to pay $17,000 for the good will of the theatre and also to pay the rental. The receiver wants the court to decide that Campbell's liabilities to Colville and Gilmore under the agreement of 1885, have been fully discharged. He demands an adjudication that he is entitled to have the theatre and all the property in it delivered over to him immediately, and that Manager Rosenquest and Mrs. Colville be required to account for all moneys received and paid out by them since they have controlled the theatre.

It is said that when Colville and Gilmore transferred the lease to Campbell they held mortgages upon it in order to secure the payment of the $17,000. At the time that Campbell became insane there was still due them $3,891.12. Rosenquest was then put in charge of the theatre to look after their interests. Rice was producing Evangeline at the theatre, and an agreement was made that out of the money paid by him every week a certain sum should be deducted and the balance used to pay off the debt due Colville and Gilmore. The receiver claims that this has been disposed of long ago, and therefore he insists that all the profits of the theatre since that date belong to the estate of the demented playwright, and should be accounted for.

Obituary.

William Creswick, who died in London on June 17 from the effects of a fall, was seventy-five years old. He was one of the brilliant lights of the stage in England for close upon half a century, and was regarded as a scholarly Shakespearean student and critic. He was famed as a correct elocutionist, and privately taught some of the most eminent public speakers of England.

Mr. Creswick was born near Covent Garden Dec. 27, 1813. In 1831 he accepted a boy's part in a sensational piece at a small theatre in London. He then joined strolling companies in the Kent and Suffolk districts. In 1834 he was playing leading parts in York, where he met Miss Paget, whom he afterward married. His debut in London took place in 1815 at the Queen's Theatre, under Mrs. Nesbitt's management, as Horace Meredith in Douglas Jerrold's Schoolfellows. In 1836, in an unpretentious building at Oxford called a theatre, Creswick and Henry Marston (the father of Richard Marston, the scenic artist) were performing Shakespearean characters, in which they both afterwards became famous. He then returned to the York circuit, making a success in Ion. In April, 1839, he played on the opening of the Lyceum in the Silver Crescent, Lady Mary Montague and Dark Deeds, but the theatre was unfortunate and only ran a fortnight. Creswick then toured the United States and Canada for four years, making his first appearance in New York at the Park Theatre. Returning to England he again played in the provinces. In 1846 he appeared in London at Samuel Phelps' Sadlers Wells Theatre as Hotspur in Henry IV., and made a hit. In April, 1847, he supported Fanny Kemble at the Princess' Theatre as Master Walter in The Hunchback. This was followed by a three years' engagement with Benjamin Webster, opening with Lady of Lyons, in which Helen Faucit was Pauline. In 1849 Mr. Creswick took part in the management of the Surrey, playing a round of Shakespearean characters for three years. In 1866 he played in the T. P. Cooke prize drama of True to the Core as Martin Truegold. In 1871 he again visited America, playing at Boston with Charlotte Cushman and Edwin Booth. Then he was some time with Samuel Phelps. In 1877 he visited Australia, opening at Melbourne as Virginius. After a successful tour he returned to the Standard Theatre, London. He took his farewell of the stage October 29, 1885, at a benefit performance, playing one scene from King Lear.

THE MIRROR learns with regret of the death on the 5th inst., at St. Louis, of Mrs. Mary A. Thorpe, the wife of Marshall C. Thorpe, for years past its correspondent in that city.

Charles F. Knight, better known as "Yankee Knight," died at the Soldiers' Home, Augusta, Me., on the 10th inst., aged 49. He was a popular comedian, and had hosts of friends in the profession. Mr. Knight was a native of Biddeford, Me.

C. H. Thomson, an actor, formerly of W. J. Scanlan and Joseph Murphy's companies, died at Paterson, N.J., on Saturday last at the age of 45. He was interred on Tuesday at Cedar Lane Cemetery, Patterson. He leaves a widow, known to the profession as May Thomson.

Mr. Wild and His Play.

John Wild and his manager, Frank Paul, were seen at the Sinclair House by a MIRROR reporter yesterday.

"We have secured the comedy, Running Wild, by Charles T. Vincent and Kenneth Lee," said Mr. Paul "and we have contracted to open with it the second week in September in this State. We are also negotiating for a New York run. Out-of-town opportunities are plentiful.

"As yet we have only engaged Miss St. George Hussey to play the leading role, which seems to be made for her. Mr. Wild is quite enthusiastic over his own part. I'll let him tell you about it."

"D'Oily Float is the name of my character," said Mr. Wild, "and during the three acts it gives me opportunities to play an eccentric character, to appear in black face and do a drunken scene. No characters are pulled into pieces. There is a neat little plot, and complication succeeds complication. My part is that of an actor who aspires to be a playwright—is crushed—and goes to the point of assuming various disguises to gain his ends.

"One thing I would like to impress on the public's mind is, that I am not going away from my business. I am not going to leave the 'nigger,' nor the other characters in which the public has been pleased to receive me. A great many people think that I am going into high comedy. I am not foolish enough for that, for I know that there is not a dollar in it for me. I have been for twenty-two years on Broadway, playing a certain line of characters, and I'm not going to leave it now. The piece is to be put on very neatly, and some scenery painted for it."

A Philadelphian's Enterprises.

Yesterday Manager W. J. Gilmore and his general representative, Charles H. Yale, both of Philadelphia, were in town. Mr. Gilmore said that he would put up a warehouse, stable and other buildings on the lots back of the Central Theatre, which he recently purchased.

"My principal object in getting that property," said he, "was to secure a back entrance to the theatre. Hitherto everybody and everything connected with the stage had to come in by way of the front."

Mr. Yale spoke glowingly of the prospects of Mr. Gilmore's newest enterprise, The Twelve Temptations, which goes on the road the coming season.

"Mr. Gilmore hasn't spared any expense," said he, "to make the production both novel and elaborate. Four of the best scenic artists in the land are at work on the scenery. I spent a good deal of time abroad last season ransacking the English and continental theatres for ideas, and pretty nearly every thing in the production will be new and astonishing. There are five instantaneous changes of scene, and tricks and papier-mache marvels galore. No, our Twelve Temptations is not at all like the piece of that name brought out by Jim Fisk at the Grand Opera House years ago. Its only similarity lies in the title."

A Plucky Young Manager.

Duncan B. Harrison arrived in this city from Chicago on Saturday, having closed his season in that city on the Sunday night previous. Mr. Harrison has had an uninterrupted season of bad luck, as far as his physical being is concerned, and his friends are shocked when they look at him and listen to the recital of his misfortunes.

"I have had a frightful time of it," he said to THE MIRROR representative. "Last night I didn't get a wink of sleep, and to-day I must go to the doctor's again. My last accident was the worst of them all, and I will be lucky if I ever get over it entirely. The first accident I met with was at Louisville, where I had my hand shattered by an explosion of some compressed chloride of potash tablets. Then at Victoria, B. C., while with The Paymaster, I broke my leg, and at Kansas City, in making the dive in that play, the tank was not cut right, the pocket not being wide enough, and I hit the edge in such a way as to sustain a compound curvature of the spine.

"Still I'm alive, and have made $7,000 clear on The Paymaster. At the Haymarket, in Chicago, I did the second largest week of the season, notwithstanding the hot weather. For the coming season I am working hard. Every bit of scenery will be entirely new. I shall open at the Chestnut Street Theatre, Philadelphia, on August 30, and afterward come to New York, playing for five weeks at the various theatres. For the opening I shall take a train full of managers and newspaper people from this city to Philadelphia. I have already engaged for the company, which will be one of strongest on the road, Thomas O'Malley, a Boston actor; Neil O'Brien, an Australian actor, and Annie Adams and daughter, of San Francisco. I also contemplate getting Eben Plympton for the leading part, and I shall give everybody a surprise in the shape of a leading lady, who is a well-known society belle. I have already thirty-seven weeks booked solid, in one, two and three weeks' stands, and I look as comfortably forward to a good season as I do to the fact that my grand-uncle will be the next President of the United States."

The Palmy Day Tragedian.

"The Summer days have come again, the saddest of the year," sighed the tragedian, as he gracefully wiped a bit of dust from his newly-ironed hat. The fat comedian with the Seymour coat evidently thought of something very funny, for a smile stole over his face, but whatever the gem was he heroically suppressed it, seeing that the tragedian had not finished.

"I am moved to these reflections," continued the friend of Forrest, "by the remembrance of a painful incident which occurred this morning as I was about to leave my hotel on the Rue de la Bleecker. However, it is but one of the many incidents, trifling in themselves, yet in the aggregate embarrassing, that come with each Summer's solstice."

The Lyceum School actor, who lives with his family and has not yet had an engagement, failed to catch the true spirit of these reflections, but the fat comedian and the man with the duster showed by the thoughtful cast of their countenances that the comedian had struck within them a responsive chord.

"I rise," said the man with asthma, "to a question of privilege."

"The member from the Pacific may proceed," said the tragedian.

"On the occasion of our last sitting——"

"Standing," interrupted the comedian.

"I accept the amendment. At our last 'standing' I recalled an incident of a performance of Mazeppa at the old American Theatre, San Francisco, in 1854. A few days later I met my old friend McClosky at the Fund rooms. He congratulated me upon having got the incidents so perfect after so many years, and told me a part of the story which I had forgotten. C. R. Thorne (the elder) was the manager, and Jim Dowling (dead) was stage-manager. It was Dowling who pushed McClosky in front of the curtain while Lon Phelps was bowing his acknowledgments. When they got off Phelps wanted to thrash Mac, insisting that he had done it purposely. It seems that just at this time Mrs. Phelps was up the country on a tour, and Lon had made an impression upon a fair 'Friscan, whom he had in front nightly to witness his desperate ride and hand him an elaborate bouquet when he took his call. Phelps accused McClosky of showing him up and trying to make him ridiculous, and they didn't speak as they passed by for several weeks. 'I wouldn't have minded it,' said Lon, 'if my girl hadn't been in front.'"

"And my old friend, Jeremy Diddler, was right," said the tragedian. "No weapon so fatal to the soldier, the sage or the lover as ridicule."

"Right you are," said the fat comedian, "It was ridicule that drove me into comedy."

"Ridicule has much to answer for," said the tragedian.

The tall man with asthma rattled out a laugh; he was now quits with the comedian for a former thrust.

"Yes, sir," said the comedian, "I have always felt that nature intended me for a tragedian; but while amply endowing me with the requisite mental resources, she made my body too short."

"And your nose too long," said the tall man.

"I was all right in utility," continued the fat man, "but my trouble commenced when I reached the walking gents, and it culminated the following season when I tried the juveniles. I was with Garry Hough on the Michigan circuit at the time. We used to travel in wagons and show under canvas. I was as slim as a match, and didn't weigh over a hundred pounds. Hough got hold of some 'society' lady, who wanted to play Juliet. Like the most of 'em she was fair, fat, and anywhere from 35 to 50. I had to play Romeo with her, and I nearly got lost in her clothes three or four times. Everytime she embraced me I disappeared and the audience roared. Her performance was not very intellectual nor spirituelle, but when she fell on me in the last act in front of Capulet's tomb, I realized that what she lacked in mind she made up in matter. It seems that I had died on the trap in which we had had buried Ophelia the night before, and when Juliet struck me I doubled up and went through. It didn't make any difference with the play, however, as the audience couldn't have seen me, anyway, after she buried me. The next night we were doing The Hunchback. The star was the Julia and I was wrestling with Sir Thomas Clifford. We got along very nicely, until the last act, where Sir Thomas enters as my lord's secretary. She belched out her 'Clifford, why don't you speak to me?' in the old-time style. I handed her the letter, saying, 'A letter from my lord.' At that moment one of the mules that we used for hauling baggage, and which was tied to the wagon near by, let a series of unearthly brays out of himself that fairly shook the tent-poles. When the echoes had died away Julia spoke her next line, "Twas Clifford's voice if ever Clifford spoke.' The play ended right there, and I went into low comedy the next week."

"Alas! how true it is," mused the tragedian, "that the braying of a donkey is frequently more potent in shaping our destinies than the voice of conscience or the admonitions of friendship—which reflection calls to my mind a little incident not unconnected with my old friend, John Burke. The major has been many things in his day—actor, agent, manager, scout (at Erastina), author, lecturer, but first, and all the time, genial, big-hearted John Burke, whose eye cannot wither nor custom stale. John's labors in the field of dramatic authorship are confined, I believe, to one youthful folly. It was in Buffalo, just one-and twenty years ago. Those who now gaze in admiration upon John's massive, manly form, could scarcely conceive the slender stripling of 1867. It was near the end of the season, when John prevailed on Manager Carr to try his first and (I believe) last play. I have forgotten the name, but it is not material. Burke used to sit in the orchestra and observe the rehearsals. It was in the days when there was a nightly change of bill, and a daily rehearsal of the night's play; so new productions stood a poor chance. But John's faith was great, and so we began to evolve a little order out of his chaos, his confidence became a conviction. One thing caused us all sound uneasiness: the leading man (poor Dick Healey) had a very long part, and at the last rehearsal he didn't know a line. However, Dick assured the author that he would 'be all right at night,' and told Burke that it was a great play—sure winner. On this assurance Burke went to the leading restaurant and ordered a supper for the entire company and members of the press, all of whom received a personal invitation.

"Well, sir, during my five and-thirty years of professional life, I have officiated in different capacities at the births and deaths of many dramatic bantlings, but this still-born effort of Burke's aspiring muse was something entirely unique in my experience; and to add to the horror of the situation, Healy was 'blind;' he couldn't speak a line. How we got through that night has been a mystery to to me ever since. Poor Dick was often given to the cup that cheers, but he had got far beyond the cheering point on that occasion. The performance was so dire that not one of us had the courage to meet the author or share his supper. He had been modest and unassuming, and we all felt a genuine sympathy for him. But the play, aside from Healy's dereliction, was so bad that we could not possibly have said a cheering thing to him, and so we all went quietly home. The critics left after the first act. But John remembered his obligations as a host, and going to the restaurant seated himself at the head of the table and awaited the arrival of his guests. In about thirty minutes a solitary figure loomed up in the door. It was Healy, full to the eyes. Dick steadied himself against the door for a minute, and then made a pass for the nearest chair; he missed it and fell across the table. Recovering and bracing himself against a chair, he threw an arm around Burk's neck, exclaiming: 'S'great play, John, s'great play—how'gi like my las' tact?' John placed him gently in a chair and then withdrew to a respectful distance and gazed at his guest. And there let us leave them," said the tragedian, "the author and his *bete noir*." In the abundant prosperity of after years, John can well afford to smile at this failure and to forgive the one who aggravated his sufferings. Dick was a great actor of the old school, but, like many of his fellows, his own worst enemy. Poor Dick has long since joined the silent majority, and last year his good wife met him on the other side. Let us shed a tear to his memory; but cast no stones, for none of us are without sin."

MILTON NOBLES.

A Good One for Goodwin.

We all know how famous Nat Goodwin is for his *bon mots* and stories. There are few better *raconteurs* in this country than he. This accounts no doubt for his popularity. It is not more than a century ago that, in the bosom of several congenial spirits, he "got off" the following unique tale:

"A couple of Winters ago I found myself and what remained of my company in the flourishing town of Roanoke, Va. Business was not of a booming nature, and this, combined with the extreme gaiety of the town, tended to weigh my soul down into the Slough of Despond. I must have betrayed the state of my mind in my face, for Sam, the colored waiter of the hotel at which I was stopping—I forget its name—invited me to a faro den he knew of in the town.

"I have never liked faro, but, thinking at the time that it would be a diversion, I accompanied him.

"After wading knee-deep alternately in mud and dust, which in that town appear to be very indigenous to the soil, we found ourselves within a seven feet high rookery. Several of my friend Sam's friends were present, and after introductions and divers expressions of admiration of me from them, we assumed our places, but before the game started, in stalked a tall, heavy, black nigger, dressed to persecute. He was the barber of the village, and a very important person from his friends' point of view. 'How do, Goodwin, how do; glad ter see yer,' and he extended an enormous paw in my direction. I gasped and grasped. 'It has reached my years,' said he, with his heavy voice, 'that yer famus at this game, but I'll go yer.' I acquiesced, and we assumed our positions at the table, each with a pile of chips before him.

"All at once there was a rumbling noise, and Professor Tonsor turned his head aside and sneezed twice. In the interim seventeen several hands whooped down on his pile and severely decapitated it. When he looked back and noticed his pile's diminution he looked toward his fellow citizens calmly and said: 'Brethen, I notice that my pile has wisibly diminished. I will turn round again and sneeze, and if my pile does not insume its unsignal proportshuns, I will thareupon begin to carve.' He turned his head once more aside, sneezed, and it is unnecessary to state that the pile resumed its proportions."

London News and Gossip.

LONDON, July 5.

The rain is still with us, but in spite, or perhaps because thereof, much High Jinking, not to mention high drinking, has been got through. In other words, the anniversary of American independence has been religiously observed at several places—from Minister Phelps' down to Pony Moore's private (or public) house. Independence Day was also celebrated in grand style by the Buffalo Cyclorama company, John Hollingshead, formerly of the Gaiety, directing. The latter was a merry affair, starting at 11 P. M. with eating and drinking, and passing on to dancing and other forms of revelry, which lasted until—ah, well, never mind at what hour A. M. the celebrators sallied forth from "Niagara" in London," over against St. James' Park station. Suffice it to say, that at nine this morning Hollingshead and several of the other survivors might have been observed issuing from the Garrick Club; also, that with those survivors a brisk trade had been done in shoehorns.

* * *

The invitation card which Pony Moore shed on all and sundry set forth that "Refreshments would be served from 3 P. M. onward," and "Fireworks at 11:30." Full details of the killed and wounded at this show have not yet reached me. Before I finish this subject I may tell you that the "Health and prosperity of the United States," coupled with the name of THE NEW YORK MIRROR, was drunk by yours truly at divers times and places during the glorious Fourth of July.

* * *

Willie Edouin and company's production on Saturday night was received with almost suspiciously enthusiastic plaudits by a crowded pit, but nevertheless contained much of a nature to make the judicious grieve over the title of the piece. Run Wild is more than usually appropriate. It is a domestic drama of the crude order of architecture, and the *dramatis personæ* are for the most part extensively familiar to playgoers. Mr. Edouin represents a rich, retired tradesman, who has married an aristocratic wife and her aristocratic family. All concerned treat him very badly, but sufficient dramatic capital is not made out of the circumstances either by author or artist. So much for the first act. In the second, Edouin, having "left his home" for reasons which are not sufficiently obvious, seeks sympathy from his son, who has chambers in the Temple. The son, being a cad, is ashamed to introduce his father to his fashionable companions, who are, however, singularly cub-like and chuckle-headed, and commit more offences against good manners than the old tradesman, whose peculiarities they ridicule. But here again the strong points have either been slurred over or muddled, and only the weak ones have been insisted on. The pity of it is that all around it seems a case of putting square pegs into round holes, or *vice versa*. Willie Edouin is an accomplished low comedian, "instead of which," as the judge in the story says, they give him serious conventional clap-trap business to do (by way of pathos), and he does it seriously, conventionally, and clap-trappily. Alice Atherton represents an impossible young hoyden, with an Irish accent, an astonishing wardrobe, and a tiresome pet dog. It is a pity to see her talents thus wasted. The author of Run Wild (Mrs. E. Coffin) is evidently a novice in these maters, and she will do well in her next essay to take expert counsel. That she has ability is certain, but at present it is ability Run Wild.

* * *

Litigation seems to be rife among mummers just now, as well as among journalists, jockeys, trainers and mere members of Parliament. Last week, just as I was mailing, Charles H. E. Brookfield, character actor, of the Haymarket, was being summoned for assaulting Augustus M. Moore, editor of the *Hawk*, a paper which succeeded the now defunct *Bat*. Moore, it appears, had, in an article contributed to the *Hawk*, referred to Lady Meux (widow of Sir H. Meux, of brewing fame, and formerly known on the stage as Val Rhys), as having found the money for Brookfield's short and anything but merry season at the Haymarket two or three years ago. Brookfield's ire was roused, so calling a few friends around him, he went for Moore and also for Moore's hat. When the case came on much amusing evidence cropped up, and finally Brookfield was bound over to keep the peace toward the Queen's lieges in general and A. M. Moore in particular. In his paper this week Moore reviews "Young Mr. Brookfield" with a sledge-hammer, so haply we may hear of further litigation anon. On the same day that this case was treated, Mrs. Brookfield presented young Mr. B. with a new baby, and Mr. Moore obtained a divorce from his wife, a *ci-devant* chorister, who seems to have treated him very badly.

* * *

Moved perhaps by the above case and by the fact that Wood, the jockey, got a farthing damages last Friday, Arthur Roberts, the Nat Goodwin of England, went in for an appeal about an unauthorized version of a silly song called "The Accent On," which a firm had published as Arthur's own version. This time Arthur gained a victory and also a farthing. Whether he thinks of taking a theatre with the money has not been stated up to the time of mailing. Anyhow, this legal business over nothing in particular must have somewhat sweated the One Hundred and Five Pounds per week which Roberts is said to draw from the Avenue. More litigation is rife—to wit, a case between Arthur Goodrich, an actor-dramatist, and Miss Edith Woodworth (co-lessee with Edgar Bruce, of the Globe) for not producing his play as arranged. Knowing what I know of Goodrich's recent sufferings and troubles, I would advise him to pause awhile. Miss W. may be, nay is, a weak actress for the parts she undertakes, but up to now she seems an honest and well-meaning manageress.

* * *

Sorry am I to tell you that poor Gerald Moore, a really droll little light comedian, who was wont to score in Our Boys, and Mother-in-Law, is dying of consumption, and is, alas, in want. This is no fault of his own. The poor fellow lost all his money over an adaptation by "Moths" Hamilton of Der Krieg im Frieden, here called Our Regiment, but adapted on your side as The Passing Regiment. Edmund Smedley Yates, son of the *World* by Yates, is organizing a subscription for Moore at the Savage Club. I mention this in case any brother pro's in America who knew Moore might like to assist.

* * *

The version of The Scarlet Letter, which Miss Calhoun has been running at the Royalty, has received notice to quit. I fancy Miss C. will also depart at the same time. She talks, however, of bobbing up serenely later on at one of the innumerable new theatres I named to you last week. Toole finishes with The Don at his theatre on Saturday, and on Monday hands the house over to Lionel Brough, who puts on a recently weighed-and-not-altogether-found-wanting farcical comedy, The Paper Chase. Howard Paul tells me that he has been asked to manage the new Alhambra which is being built at Brighton. He was at one time manager of the London Alhambra, you know.

* * *

Beerbohm Tree finishes (*pro tem.*) with The Pompadours at the Haymarket on Saturday week, when the house will close until September, reopening with perhaps a few weeks more of The Pompadours (which has really caught on financially), and then will put on Captain Swift, a strong Australian drama, by a mere youth named Haddon Chambers. The play was tried at a Haymarket matinee the other day with great success, and before the curtain fell Charles Overton had secured the American rights.

* * *

Hercat, a wizard and humorist, who is not wholly unconnected with New York, and one who, sir, holds you and THE MIRROR in the highest of high esteeem, is about to blossom forth (in partnership with Clement Smith, the theatrical printer,) in the magical line here. I suppose Hercat will exchange his American accent for a Hibernian one, and call himself The O'Hercat.

* * *

Your Joseph Arthur, of The Still Alarm, which play goes on at our Princess's presently, has sent me sweet souvenirs (such as memorandum books bound in ivory) of that fire engine drama.—Kate Vaughan, dancer and actress, goes on tour ere long with a new drama called Love and Honor, adapted from Alexandre Dumas' son, by Campbell Clarke.—The Dalys have been doing far better business of late. They will now run The Taming of the Shrew at the Gaiety until the last week of their stay, when Nancy and Co. and A Night Off (right merrie plays both) will go on for three nights each.—W. S. Gilbert gave another matinee for Mrs. Julia Neilson to appear in at the Savoy yesterday. This time he selected his fairy drama, The Wicked World, which years ago, you know, he himself burlesqued under the title of The Happy Land, and the pen name of Latour Tomline. If, as rumor asserts, Gilbert intends to dramatize George Eliot's Romola for Julia's use, he ought to let her practice on more intense dramatic fare than his own heroines, nice as they are. I make him no charge for this suggestion.

* * *

Among the new plays promised soon are the following: First, The Balloon, a farcical comedy by George Manville Fenn (novelist) and J. H. Darnley (actor); second, One Hundred Years Ago, an al-fresco one-act comedy which Alec Nelson (otherwise Dr. Aveling) has written for Mr. and Mrs. Edouin, for prompt production at the Strand by way of curtain-raiser, and, third, A Lesson for Landlords, a "rustic absurdity," which is to be tried at a Strand matinee next Tuesday. Report says that this is rather "blue." But perhaps that rumor is set afloat in order to draw a full house. We shall see.

* * *

Ellen Terry (whose daughter, "Ailsa Craig," made a not too brilliant debut as an actress the other evening) takes her benefit at the Lyceum on Saturday night. That is the last night of Irving's season. No doubt he will as per usual make a speech foreshadowing his future movements. I prophesy that Macbeth will be the chief feature when Henry and Ellen return. Meanwhile, on Monday, the great Sara Bernhardt will present La Tosca at the Lyceum, by way of starting another short season under M. Mayer. This will be Mayer's twentieth French play season in London. Soon we may expect to see Richard Mansfield at the Lyceum with Dr. Jekyll and Mr. Hyde, etc., but Bandmann will, it is thought, steal a march upon Mansfield, and will put on Jekyll, etc., at the Opera Comique. If Mansfield needs any consolation over this he may find it in the fact that Bandmann could hardly have chosen a worse house.

GAWAIN.

"Nein."

By a basket of oranges Gretchen stands—
Takes she the fruit in her dainty hands,
Breaks she the gold with her gleaming teeth,
Lays her red lips to the amber beneath,
For the juice of an orange is nectar fine,
Does she care for the rind? Says Gretchen, "Nein."

Many men look at her, Gretchen fair—
Takes she them so in her woman's snare,
Breaks she their hearts and their hearts' repose,
Quaffs at and laughs at the red blood that flows,
For the love of a lover is dainty wine,
Does she care for the man? Says Gretchen, "Nein."

E. V. S.

Mr. Carleton's Season.

William T. Carleton arrived in the city last Thursday night from Cincinnati. He looked the picture of health. His ruddy complexion and elastic step gave a positive denial to the recent rumor that he was the victim to rheumatism.

"I never felt better in my life," said Mr. Carleton to a MIRROR representative, "and at the very time the rumor reached me that I was slowly dying from rheumatism, or, rather, that I was a total wreck from it, I was making a big jump of some ten or twenty feet in one of the operas every night. You want to know about the season of the Carleton Opera company? It has been an exceedingly good one. I don't intend to say there were no losing weeks, because that would be folly. There are managers who come in and tell these stories, but you can generally receive their stories with many grains of salt. Taken as a whole, though, the season, particularly in the West, was more than good. So well satisfied was I with my experience that I shall fill the coming season almost entirely West of the Missouri River, by this means escaping blizzards, etc. While you were enjoying your little blow here last March, I was picking roses in Los Angeles, Southern California, and during the whole of that season we only saw snow twice, and that was on the Sierra Nevadas when we were crossing them.

"It is my intention now to rest at the seashore for a while, and then I shall endeavor to make a hasty trip to Europe and spend the balance of the Summer there. I shall open my next season at the Chestnut Street Theatre, Philadelphia, on Sept. 17, with an entirely new opera by the composers of Erminie, Harry Paulton and Jakobowski, the title of which has not yet been decided upon. The subject of the opera is an historical one, and the period the fifteenth century. This gives us a splendid opportunity for the use of Spanish and old Holland costumes and some very picturesque scenery. The music of the work, by Jakobowski, is fully equal, in the opinion of many, to that of Erminie. The character I shall play is the leader of a patriotic secret society, and the main fun and the situations of the opera result from the constant arrest of others whom I induce to assume my role.

"The Carleton Opera company for next season, with one or two exceptions, will be the same as the last. Besides the new opera I shall produce The Queen's Lace Handkerchief, for which I have secured the rights for all the principal cities and States. In addition to these two works I shall play the old repertoire. My time is all booked up to March, later dates being kept open for a long Metropolitan engagement. I shall make my first appearance in New York since the original production of Nanon at the Casino three years ago, the week of Oct. 8, at the Grand Opera House."

The rumor published last week to the effect that Forepaugh and Connelly were behind in the payment of rent for the Masonic Theatre, Baltimore, is pronounced to be false by Frank G. Connelly. The rent, $10 000., was paid last May and twenty weeks time is filled for the coming season. The rumor was wafted to THE MIRROR by P. Harris' representative, who showed a printed report of the Baltimore masons in support of his statement.

Helen Blythe's gradual ascension in the zodiac of stellar luminaries has been distinctly marked, and to day she ranks among managers as a profitable and paying attraction—all due to her characteristic perseverance, indefatigable efforts and laborious study. Next season she will go out equipped with a first class company and every detail essential in the production of her powerful repertoire of plays, including Catherine Howard, 'Twixt Axe and Crown, Condemn Not and Article 47. J. F. Brien is her sole manager, and has made some excellent bookings.

Professional Doings.

—Above is a portrait of William J Gilmore, the successful Philadelphia manager. He is the proprietor and manager of the Central Theatre, besides owning two spectacular combinations, The Devil's Auction and The Twelve Temptations. Mr. Gilmore is an enterprising man, and that is one of the many reasons why he is steadily acquiring wealth and popularity

—Carrie Barton is at East Cambridge.

—Helen Bancroft is at Woodsville, N. H.

—Minnie Williams has been engaged for The Kitty.

—H. Rees Davis has been engaged by Roland Reed.

—Marion Fleming is recovering from a severe illness

—Jennie Ellison has been engaged for T. W. Keene's company.

—Ross D. Neal has been engaged for Mme. Janauschek's company.

—Barry Sullivan, the tragedian, is reported to be seriously ill in England.

—The Clipper Quartette has been engaged for Dixey's Adonis company.

—Evans and Hoey sail for America by the *City of New York* on August 11.

—Harry Crandall goes out next season in Joe Murphy's old play of Help.

—Frank M. Norcross denies that he has signed to go with Jim the Penman next season.

—Ralph Howard has been engaged by E. M. Gardiner for the Streets of New York.

—Louis Hendricks has been engaged by Joseph H. Mack for Robert Downing's company.

—Charles L. Andrews' Michael Strogóff opens its season at Danbury, Conn., on August 6.

—John McLean, a popular English actor, will be in Mary Anderson's support during her coming tour.

—Maurice Clyde has been engaged to support Louis James and Marie Wainwright.

—Jennie Eustace, of Elmira, will be a member of the Madison Square Theatre company next season.

—Henrietta Berleur will open her season about Sept. 3 in Baltimore under the management of Ed. Rue.

—Charles L. Andrews and wife are to spend part of the Summer at Long Branch.

—The Star Theatre will reopen on August 27 with Johnson and Slavin's Minstrels.

—John H. Pollock is the successor of the late Wellington Hall as treasurer of the Casino.

—Newton Dana, who is in the White Mountains for the Summer, has been engaged by W. J. Florence.

—Toma and Lilly Adams, the little daughters of George H. Adams, will go with Charles T. Ellis the coming season.

—George W. Wadleigh has been engaged as business manager of the Pearl of Pekin, which opens the season at Cincinnati on Sept. 3.

—Frank Paul has engaged F. M. Kendrick, Adele Gray, T. B. Butler, Lottie Hyde and Emma Sherwood for John Wild's company.

—Cyril Scott and Frank Carlyle start with a party of friends on a yachting tour next week up Long Island Sound as far as Newport.

—Henry E. Hoyt, Charles Witham and Sydney Chidley are painting the scenery for C. R. Gardiner's production of Uncle Tom's Cabin.

—The Kitty opens its season on August 27 at Detroit. In spite of all reports to the contrary, Amy Ames, W. A. Mestayer and Theresa Vaughn will be in the organization.

—Francis Reinau has sold an original three-act comedy entitled The Widow's Honeymoon to Kate Claxton, who will produce it in this city before October.

—Edwin and Lilah Stuart are resting at their home in Chatfield, Minn. Their season opens at Winona, Minn., on August 27.

—Charles N. Richardson, stage manager, Montie Hernandez, and Ed. G. Bourne, advance, have been re-engaged for Stuart's Theatre company.

—The receipts of Sara Bernhardt's first night at the Lyceum Theatre in London are reported to have reached $4,000.

—It is said that John Stetson will return to his old love next season and put a travelling opera company on the road.

—William Garen, who for the last five years has been the business manager of the Frances Bishop Muggs' Landing company, is in the city, and at liberty for the coming season.

—George W. Leslie, formerly with John S. Clarke, and who was specially engaged by Roland Reed for his recent Pacific slope tour, has signed with that comedian for next season.

—William Vardley and Fred. W. Tidney, of Maude Banks' company, are at work upon two new farcical comedies. Mr. Tidney is the author of Her Evil Genius, is said to have finished a play for Corinne lately, and is about to commence another for Mrs. Langtry.

—The following people have been engaged by Sargent Aborn to appear in The Ruling Passion, which opens its season at Pittsburg on Sept. 3: Lottie Church, Florence Stover, George Wright, Walter Fletcher, Tom Brannick, Charles Mestayer and Baby Stover.

—Samuel French and Sons hold the American rights of a new comedy-drama in four acts, by Arthur Law, to be produced within a few weeks at Manchester, England, with London to follow. The play is entitled Modern Marriage, and is for a lady star.

—Branch O'Brien has signed to go in advance of Floy Crowell next season. Miss Crowell is fortunate in securing so efficient an agent, while he in turn is to be congratulated for having so attractive a star.

—Four new theatres (two rebuilt) will open their doors in this city next season, viz.: Union Square, Tony Pastor's, Amberg's Irving Place Theatre, and Proctor's new house on West Twenty-third street. These, with the new Broadway, and the almost newly constructed Star and Third Avenue, will afford some food for architectural examination next season.

—Joseph Brooks is to be a busy man next season. He has entered into an agreement with Rudolph Aronson, by the terms of which he will have full control next season of the tours of the Casino company, playing Nadjy, Erminie, The Oolah, and probably the new Gilbert and Sullivan opera. Besides these companies Mr. Brooks will manage Frederick Warde.

—The Spring tour of Marlande Clarke's Dr. Jekyll and Mr. Hyde closed on Saturday night at Washington, and a complimentary benefit to the star was tendered him by his friends at the Bijou Theatre on Monday night.

—William B. Hayes, a wealthy lawyer, formerly of Chicago, and at present of this city, is reported to be seriously considering the construction of a large popular price theatre on Eighth avenue, somewhere between Thirty-fifth and Fiftieth streets. Mr. Hayes has had a hand in the construction of three theatres.

—A benefit will be given to William H. Friday, at his Summer Theatre, in Brooklyn, E. D., on Saturday evening, at which the following people, among others, will appear: Weston Brothes, Harry Kennedy, Delmanning Brothers, Alfred Miaco, Winston Murray and Martin Hayden.

—The new Lyceum Theatre in Rochester is rapidly nearing completion, and it promises to be one of the finest houses in the State. Nearly every prominent merchant in the city is a stockholder, whose names are a guarantee of the solidity of the enterprise. Included in the list are H. H. Warner, of Safe Kidney Cure fame; Mr. Kimball, the well-known cigarette manufacturer; A. E. Wolff, President of the Ontario Steamboat Company; Burke, Fitzsimmons, Hone and Company, large dry-goods dealers; George Welden, the wall-paper dealer, and others of equal prominence. The theatre is built in accordance with modern ideas. It will be strictly fire-proof, on the ground floor, and it will seat 1,900 people, with ample standing-room. J. R. Pierce, the business manager of the house, is at Klaw and Erlanger's daily, filling time.

—Robert Mantell is at Sheepshead Bay.

—Isaac B. Rich has been spending a few days at Wolfboro.

—Beatrice Moreland is passing the Summer at New Rochelle.

—Wright Huntington has taken up his Summer quarters at Modus, Conn.

—Little Birdie Black, last season with Joseph Jefferson, will be with Rose Coghlan's company next season.

—The Opera House at Quincy, Illinois, has recently changed hands. It has been sold to a drygoods dealer for $31,000.

—C. G Campbell, announced last week as engaged with the Moore Opera company, is still at liberty, the rumor being premature.

—George Woodward has been engaged to play the Rev. Murray Hilton, in The Henrietta next season, with Robson and Crane.

—Mrs. Yeamans and her daughter Emily have gone to Richfield Springs for a few weeks. Mrs. Yeamans has recovered from her severe attack of rheumatism.

—G. F. Lake, proprietor of the Opera House at Titusville, Pa., is in the city. He makes his headquarters at Klaw and Erlanger's Exchange.

—Whitman Osgood, of Washington, has just finished writing a three-act musical farce-comedy entitled Camping Out.

—John S. Webber, Jr., late treasurer of the Jennie Calef company, has taken up his permanent residence at Gloucester, Mass.

—Eugene O'Rourke has been engaged by the Hanlons for Le Voyage en Suisse.

—B. F. Ellsberry, manager of the New Masonic Opera House, Ironton, O., is anxious to get a first class attraction to open his theatre between the 17th of September and the 5th of October.

—W. H. Bartholomew, the comedian and character actor, is Summering in Philadelphia. He is at liberty for next season.

—Kitty Marcellus is Summering at her home in Bloomington, Ill. She is disengaged for next season.

—Marie Greenwood, prima donna soprano, is in the city, and disengaged.

—Camden, S. C., is coming into notice as a theatrical town. It has a fine theatre, under the management of J. L. Brasington.

—Samuel J. Browne is located in Philadelphia for the Summer. He is disengaged for next season. Mr. Browne has made a good record as a leading man.

—Ernest Bartram has signed with Roland Reed for next season.

—Fred. E. Queen has been engaged for the season of 1888 89 for Thiotson's Zig-Zag company.

—The Frankford Opera House, near Philadelphia, has been thoroughly refitted, and has a new stage, new scenery, etc. Manager J. L. Saphore is now prepared to play anything, from the grandest spectacle to the simple farce.

—Mrs. W. T. Powell, of Richmond, Va., has engaged Josh Ogden as her business manager. He is at present in this city, booking attractions for her house, and he thinks he has got the pick of them all.

—Annie Barclay, late of Annie Pixley's company, is Summering on Long Island.

—Sheridan Block has left his country home in Orange, and returned to the city. He has not yet signed for next season.

—Buffalo Bill's Wild West is in the last week of its successful career at Erastina, S. I. It is justly esteemed one of the most palatable diversions of the present day, and every one who has the time and a few cents in his pocket is not disposed to miss the opportunity of witnessing its border attractions. Ergo, the mammoth enclosure is crowded almost every afternoon and evening.

—The Moulton Opera House at Laconia, N. H., offers a first-class attraction a few of the usually coveted Fair dates.

—C. Jay Williams, the German dialect comedian, and Lillian Keene, a juvenile and soubrette, the past season with Rags the Wild Cat company, are at liberty for next season.

—Henry E. Hoyt is painting a panorama of a fairy voyage to Athens for the production of A Midsummer Night's Dream at McVicker's Theatre, Chicago. The panorama is over three hundred feet in length.

—The following people have been engaged by William Gillette to appear in A Legal Wreck, at the Madison Square Theatre, on August 13: Nina Boucicault, Ida Vernon, May Saville, Fanny Denham Rouse, Elsie Lombard, Frances Graham, Alfred Hudson, Sydney Smith, George Fawcett, Henry Thorne and Sydney Drew.

—The Stowaway will be given its first representation in this country at the Walnut Street Theatre, Philadelphia, on Sept. 17. It will be seen at Niblo's Garden on Oct. 10 for a two-weeks' run, and at the Star Theatre later in the season.

—The Kindergarden's regular season will open on August 20 at the Novelty Theatre, Brooklyn. Katie Hart, Alfred McDowell, B. F. Grinnell, F. S. Sanford, E. A. Archer, Nellie Bowers and Gussie Hart have been engaged. J. A. Reed will be business manager for the proprietor, Harry Williams.

—Charles W. King, late of Floy Crowell's company, is not the same Charles King who is heading a piratical May Blossom company out West.

—During the rebuilding of the Academy of Music, at Haverhill, Mass. (which was destroyed by fire on the 7th inst.), Manager J. F. West will play his attractions in the City Hall. It has a good stage and an abundance of scenery, and seats 1,100. Work has already commenced on the Academy, and the erection will be pushed on as speedily as possible.

—Matt Grau, business manager of the Jules Grau Opera company, has bought from Goldmark and Conried the sole right to produce the Black Hussar through the South for the coming season.

—The people thus far engaged for His Royal Highness include Tellula Evans, May Stewart, Laura Sylvester, R. V. Ferguson, L. N. Glover and Richard Quilter.

—Pete Baker has closed a season of forty-three weeks. Chris and Lena will be shelved next Fall, Mr. Baker running The Emigrants. He has engaged Marie Morosini, Lutie Miller, Vura Walters, Little Grace Euler, Frank L. Lewis, W. Hanlan and J. Whitcomb. Thomas R. Perry is the manager, and A. E. Davidson, treasurer.

—Frank Lander, late of Mrs. Potter's company, has been engaged for Rose Coghlan's support. Violet Black (Mrs. Lander) is also engaged for juveniles in the same.

—Louise Kate Quinten, who created the grotesque character role of Tacitha in Little Puck last season, has been engaged for the leading comedy part in Mestayer's Twenty Maidens to One Dude.

—The City Opera House, St. Johns, N. F., will be opened on Friday of next week with Dr. Charles L. Howard's Minstrels. The company, numbering some fifty people, sail on the steamship *Portia* direct for St. Johns.

—The Grand Opera House, Brooklyn, presents a rather chaotic appearance at present. The interior is filled with scaffolding, and a number of workmen are busy embellishing the ceiling and walls, and otherwise beautifying the place. When finished the Grand will probably be the handsomest theatre in Brooklyn proper.

—J. E. Nugent arrived from England on the *City of Berlin* on Saturday last, bringing two new English plays—The Fugitive, by Tom Craven, author of The Stowaway, and another not yet named. He will give them an American hearing the coming season.

—The statement published in two daily papers that Evonna Gaintz had entered into a marital engagement with Charles Mortimer is pronounced entirely false by those concerned. Miss Gaintz has simply been engaged to support Mr. Mortimer next season in Broken Hearts.

—The Fonda company, under the management of Sheridan Corbyn, is now complete, and consists of the following, with Captain Jack Crawford, the poet-scout, as the stellar attraction: John Woodard, Crypti Palmoni, Harry Gilfoil, H. Matthews, George Schultz, Eugenia Carr, Mary Gray, Emma Grant and Little Lillie. The season will open August 17, at Keyport, N. J. Captain Jack's trained horse Antelope will play a conspicuous part in the drama. The scenery is now being painted, and the novel mechanical effects are being constructed in this city by E. Deaves, the Californian scenic artist and machinist. The songs, choruses and glees have all been written by Captain Jack Hasselman, of Indianapolis, will do the elaborate wall printing, and the Buffalo Courier the lithographic work. Mr. Corbyn is exceedingly sanguine over his prospects, and has made excellent bookings.

—It is now pretty well believed that Denman Thompson has closed with Richard Stahl for the production, on an elaborate scale of the latter's opera, Said Pasha, which received its first production in San Francisco a month or so ago at the Tivoli. Mr. Thompson saw it there, and became enthusiastic about it. Seeing money in it, he at once entered into negotiations with the author for a tour of the Eastern States. The understanding is, that Mr. Stahl is to accompany the opera in its travels at a salary of sixty dollars per week as musical director, and ten per cent. of the gross receipts for the use of the opera for five years, Mr. Thompson to furnish the capital, and equip the work as a spectacle, to do which, according to the author's idea, will involve an expenditure of some $30,000. Matters have so far progressed between the contracting parties that Mr. Thompson has engaged Frank McKee to return from California, and represent his interests in the production.

—M. H. Hudson, Mr. Judah, of Kansas City, H. S Taylor, D. J. Acres, of Keokuk, and J. N. Morris, of Montgomery, Ala., formed a fishing syndicate last week, and cast their lines off Barnegat Pier, bagging 451 weak-fish. A queer story ran through the crowd on their arrival in the city, to the effect that the first-named gentleman purloined the whole cargo and sold it to a hotel man at Asbury Park. The story, however, may be as weak as the fish.

—Mrs. Lowenstein is the title of Joseph Palmer's new comedy, which he will place upon the road next season. Mr. Palmer's character will be a novel one—that of a strong minded, garrulous Jewish woman, illustrating the characteristics of her race in business, but full of the milk of human kindness in everything else. He expects great things from Mrs. Lowenstein.

—N. S. Wood will open his regular season, under the management of Harry Williams, at the Third Avenue Theatre in The Waifs of New York. De La Harpe, the scenic artist, is painting new and elaborate scenery for the play. The railroad bridge scene, with two trains crossing the stage in opposite directions, will be a realistic piece of stage mechanism. The following people are engaged for the support: George W. Thompson, George Morton, Jerome Stansill, W. D. Chalfin, George W. Pyke, John Fox, Ada Martin and Nellie Maskell.

—Corinne is meeting with great popularity in Boston. She is now in the third week of her engagement there and playing to standing-room only. Corinne's time for the coming season is all filled. The tour begins on September 3, and continues for over forty weeks in all the large cities. Mrs. Kimball will have a new play ready for Corinne the following season. It is now being written by a well-known author.

—The Corinne Lyceum is the name of Manager H. R. Jacobs' new theatre at Buffalo (formerly the Grand Opera House). Extensive alterations have been going on for some time. All that remains of the former house are the four walls, the interior having been taken out. It will be rebuilt. McElfatrick, the architect, has the work in hand, and it is thought it will be one of the handsomest houses in the West. The floors will be entirely covered with rich velvet carpets, elegantly upholstered fauteuil chairs put in, and entire new scenery painted.

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A Reporter Behind the Scenes.

In order to satisfy his curiosity as well as to seek for additional particulars concerning the way the employees of the Nero show are treated, a MIRROR reporter went to St. George last Monday evening and was duly admitted behind the scenes. Not wishing to inconvenience the management he simply booked himself as a supernumerary, but is willing that the twenty-five cents due him for his night's work as a Roman senator should go to the super captain who engaged him as an impecunious dude.

The male supernumeraries are placed in line at the gates of the Staten Island Ferry, and after the passengers from the waiting-room have boarded the boat they are passed through the gates like a drove of live-stock. The girls are provided with weekly passes, securing for them comparative freedom from executive management until they land at St. George, where their passes are punched with an ominous "L" if they are late. During the sail over the reporter prepared himself for the great spectacle he was about to witness from an employees point of view by perusing a dainty little gift enterprise entitled "My Life's Ambition," written and distributed to his friends by Imre Kiralfy. From this pamphlet it is learned that Mr. Kiralfy has been for the last eighteen years prominently before the American public, and that he is only yielding to the common impulse in having an ambition to excel all others in the line of art with which his name is identified.

Once inside the ground fenced off for the Nero employees, the reporter took a survey of his surroundings. The effect might with justice be described as picturesque. At one end of the grounds were the race horses and elephants, the latter being swept and generally cleaned prior to their appearance. Near by was the property-room, where all kinds of queer looking things are taken care of until the knights of the nineteenth century have been transformed into units of the Roman populace. The reporter lifted a huge emblem just to show what a Roman senator possessed in the way of muscle, and became thoroughly satisfied that a week's salary would not induce him to burden himself with any such weight of woe for the entire performance. The gentlemen who let themselves out for that kind of a hector or lifter, are fastened to these gilded specimens of antique furniture by means of a leather belt. This belt secures their services for the rest of the evening.

The reporter then made the rounds of the dressing-rooms, where gorgeous costumes were being distributed free of charge. By this time the last boat previous to the performance had arrived, and the super captains were making the rounds. Every one in modern attire had either to don a Roman rig or vacate the premises. No cane heads are allowed behind the scenes. Even the theatrical mechanics who shove scenery in view of the audience are made to appear as Roman "gripe" by throwing a flowing negligee nightgown over their working clothes.

Finally a variegated assortment of Pretorian guards, lictors, senators, consuls, palanquin bearers, foot trumpeters, horse trumpeters, officers, gladiators, emblem bearers and a kind of mounted police force are all in fighting trim, while Roman maidens congregate from their dressing-rooms on the other side of the corridor under the stage. The dressmakers of ancient Rome certainly knew how to set off the female form divine. The female portion of the Roman populace get more in the way of costume than their sisters in the ballet, but the latter get more salary, and also have a trifling advantage in the matter of age.

It is not intended in this article to describe the performance in detail. Everyone who has passed an evening at St. George can testify that it is well worth seeing. The opening tableau is an aquatic festival. Triremes are made to appear sailing along the Tiber, while Roman soldiers engage in a naval conflict. The triremes are very deceptive at a distance. It somewhat destroys the liquid illusion to see a set of "gripe" inside of these Roman vessels, shoving them on castors, while noticing that the water consists of extended strips of canvas on wheels. The next tableau is the grand procession, and presents a motley crowd of men, women, children, elephants, camels, horses, spread all over an esplanade fully 700 feet in length. The scene is the Roman forum. Nero, having removed Claudius for offensive partisanship, appears in the triumphal procession in a grand chariot and looks as if he owned Staten Island, instead of Erastus Wiman. Then Nero returns to his palace, and a little disturbance ensues outside of his residence, resulting in the seizure of the Christian martyr, impersonated by Miss Malcolm, whose handsome figure and beautiful auburn locks should have entitled her to ride the white horse in the subsequent races. After this episode the "gripe" proceed to turn the palace inside out, and Nero is seen presiding at a grand banquet of tempting stage properties. This gives the ballet a chance to get in their fine work. After the banquet, Nero feels like making Rome howl, and turns himself into a Circus Maximus. This gives the runners and athletes a chance to disport themselves in the Olympian games, followed by the horse and chariot races, the gladiatorial contest, the assassination of the Christian martyr, and the general slaughter of Christians.

Previous to the last tableaux, consisting of the burning of Rome, and the dawn of Christianity in the shape of a large illuminated cross, there is a grand torch-light procession. This gave the reporter an excellent opportunity of observing the feminine contingent as they received their torches from the various stage hands. They evidently do not belong to the upper ten, but it must be allowed that a composite photograph of the entire group would make a decidedly youthful and pretty girl. Most of them are a trifle off hand in their conversation, to put it mildly, but you can hardly expect all the cardinal virtues for three dollars a week. In reviewing the masculine torch-bearers, it struck THE MIRROR reporter that the rough element was largely prevalent, although a number of studious looking gentlemen with spectacles were to be seen in the ranks. Many of the men had evidently been selected for height and fine physical proportions. Quite a number appeared on intimate terms with the girls, and it was not unusual for the male and female supernumeraries to call each other by their first names. They all seemed to enjoy themselves during the performance, and although their remuneration is small, it must be said in justice to Mr. Kiralfy that their duties are by no means arduous. Even the ballet has comparatively little to do, but if a ballet-girl is worth anything at all she ought to earn six dollars a week instead of four dollars and five dollars, which most of them receive at present.

The girls who have most cause for complaint are those who sing in the chorus, and are compelled to go on in the marches as well, for five dollars a week. It occurred to the reporter as he was wending his way to the boat, while the illuminated cross was being raised to the strains of the "Inflamatus" that if Mr. Kiralfy were also to introduce the golden rule, "Do unto others as you would have them do unto you," there would be less profit but much more Christianity in the Nero spectacle at St. George.

Mr. Tillotson's New Enterprise

Among the promised and promising farcical pieces to take the road the coming season W. W. Tillotson's Zig Zag party looms up cheerfully. The authors are Frank Tannehill, Jr., and C. H. Von Brauck, and their whimsical comedy is said to be both funny and entertaining. Mr. Tillotson says that the performance will be given in the most attractive manner that his experience can devise.

"The season," he remarked yesterday, "begins at the Walnut Street Theatre, Philadelphia, on September 1. The engagement there will extend over a period of two weeks. The scenery and costumes will be elaborate, and everything to make the representation complete will be carried with us.

"The music has been composed and arranged by Fred. J. Eustis. It is all of the sparkling and 'catchy' order. The company engaged includes Sam Reed, George W. Kyle, Joseph Ott, Alfred Wheelan, Charles Tierney, Carlo Wayne, Fred. E. Queen, Annie Boyd, Miss Buhlmyer and Alice Vane. There is to be a good-sized chorus of girls, and every member of it will be pretty. Zig Zag has been tried under another title, and I am confident it will achieve as much success as any of the popular musical farce comedies have won, for it contains all the necessary ingredients."

Gossip of the Town.

Following is the company engaged to support Roland Reed on his coming tour, which opens, under the management of E. B. Jack, at the Boston Museum on August 13, with the Woman Hater: Harry Smith, George W. Leslie, H. Rees Davies, Ernest Bartram, Julian Reed, W. W. Plum, W. A. Shaw, Alice Hastings, Annie Lewis and Minnie Monk. The Woman Hater will be made the *piece de resistance* of the season, although Cheek and Humbug will be presented occasionally.

The name of Gilmore appears so often in the theatrical world that errors of identity may easily occur. The four gentlemen bearing that name, most prominent in the profession, are Edward G. Gilmore, manager of Niblo's Garden and the Academy of Music in this city; D. O. Gilmore, his brother, who is proprietor and manager of Gilmore's Opera House, Springfield, Mass; W. J. Gilmore, proprietor and manager of the Central Theatre, Philadelphia, and P. S. Gilmore, the bandmaster of this city. With the one exception stated, these gentlemen are not related.

Manager Charles L. Andrews says that he will equip Michael Strogoff this season in a manner that will surpass all previous efforts, and that it will be one of the foremost spectacles on the road. He has just engaged the four Mauvels and Mons. Schalke, one of the best grotesque dancers of the day. The business of the Strogoff company will be entrusted to W. G. Andrews, manager; Duke F. Faber, general business manager; W. D. Reed, assistant agent; C. H. Sanford, programmer, and Charles L. Andrews, general director.

The Mendelssohn Quintet Club Concert company, of Boston, has been reorganized for its thirty-ninth season as follows: Thomas Ryan (manager), viola and clarionet; violin soloist, Alvis Bruck, of Berlin; second violin, Max Adler, graduate of the Hock Schule and pupil of Joachim; and violincello, Anton Hekking, late 'cello-soloist of the Philharmonic Orchestra, Berlin. A viola and 'cello player from Berlin completes the strings, and Alice Ryan, who has just finished two years' study under Madame Marchesi, of Paris, accompanies the party as soprano soloist. Larry E. Hammond, late assistant manager of the Bostonians, will look after the advance work.

J. H. Buckley, of the firm of Claw, Powers and Buckley, managers of the theatres in Bay City and East Saginaw, is in the city. Mr. Buckley expects an unusually prosperous season in Michigan, from the fact that Klaw and Erlanger have booked an excellent list of attractions for the Michigan circuit of theatres. He says: "It would surprise some of you New Yorkers to see the handsome theatres that are going up throughout Michigan and the business that is done in them. Some of our houses would compare favorably with the best in the metropolis, and they are in equipment equal to the large theatres. Michigan has always a big house for a good attraction, and I do not believe that the election excitement is going to affect us there, as Michigan is not given to the torchlight hurrah features of the campaign." Mr. Buckley will remain in the city two or three weeks, making his headquarters at Klaw and Erlanger's.

Letter to the Editor.

MR. ALDRICH'S NAME.

NEW YORK, July 14, 1888.

Editor New York Mirror:

DEAR SIR:—In your last edition you give the "real names of professional people." Not that it matters much, but you might as well give mine correctly, which you do not.

For your information I would state, though I have been known professionally as Louis Aldrich for thirty years, my name at birth was Sa ma Lyon.

For business reasons my name was legally changed, by Massachusetts courts, seven years ago. Both the "World Almanac" and your paper fall into the error of saying my real name is Louis Moses. This is owing to the fact that I was adopted as a child by Morris Moses, of Cincinnati, who, when I went on the stage as a juvenile prodigy at eleven years of age, gave me his name, which I played under for some time. In fact, everyone who, during the period between my eleventh and fifteenth year, obtained control of the "Young Roscius" (as I was then called on the bills) gave me their names; so during that time I had many names—Kean, Woods, as well as Moses, and then Aldrich.

But my real real name was Salma Lyon, as I have said, until the courts legally gave me my professional name of Louis Aldrich, which I have used ever since I was less than fifteen years of age.

By correcting your error you will oblige

Yours truly, LOUIS ALDRICH.

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Before me, W. D. Couch, a notary public, residing in the city of Altoona, in the County and State aforesaid, personally came Hon. Edmund H. Turner, Mayor; F. W. Olmes, President Board of Trade; H. K. McCauley, secretary Altoona Iron Co., and S. A. Lutz, proprietor of Globe Hotel, who, each being sworn in due form of law, doth depose and say, that the building known as the Eleventh Avenue Opera House, of this city, owned by Messrs Baltzell and Rouss, is not a new building, but is the old Altoona Opera House, formerly the Altoona Hall and Market Company Hall, now being remodeled. The TWO LOWER FLOORS are arranged to be used for DRY GOODS and CARPETS, and the UPPER FLOOR is being furnished as an OPERA HOUSE. The strength of the wall of the building on the Eleventh street side has always been seriously questioned, and is yet doubted by many of our people. We further state: That the new "MOUNTAIN CITY THEATRE," recently erected, and owned by Mr. Louis Plack, is a large, handsome and substantial building, well built and furnished in every respect, with AUDITORIUM on the GROUND FLOOR, and is in our opinion one of the best and most elegantly appointed theatres in the State, and will undoubtedly be the most popular house in this city.

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Sworn and subscribed before me this 16th day of July, A. D. 1888.
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Let some be happy, some sad. Let some sing, some dance. Now let us leave Oriental splendor—let it be totally wrecked. Let us go to a hospital. Let us see who was in the wreck. Let the detective detect. Let fair and gentle nurses attend the injured. Let the valuables be found. Let everybody explain his, her and their connection with a day of surprises, which at the best was all ZIG-ZAG. You will find all these people in the Musical Farce Comedy called ZIG-ZAG. You will find all this Oriental splendor represented by a car-load of scenery. You will find all these pretty faces, hear all these sweet voices, see all these exquisite costumes.

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